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UNIVERSITY OF ALBERTA

SO THIS IS FICTION?
EASTERN ARCTIC RESPONSES TO LITERATURE

BY

AUDREY ELSIE MARIE DEMCHUK

©

A THESIS

SUBMITTED TO THE FACULTY OF GRADUATE STUDIES AND RESEARCH

IN PARTIAL FULFILLMENT OF THE REQUIREMENTS

FOR THE DEGREE OF MASTER OF EDUCATION

IN

INTERNATIONAL/INTERCULTURAL EDUCATION

DEPARTMENT OF EDUCATIONAL FOUNDATIONS

EDMONTON, ALBERTA

FALL 1992

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ᐋᑐᕙᒥ, ᐋᓐᑎᐊᕆᔪᒥ
Nunavut Land Claims
Suite 800
130 Slater Street
Ottawa, Ontario
K1P 6E2
(613) 238-1096
Fax (613) 238-4131

TUNGAVIK FEDERATION OF NUNAVUT
130 SLATER STREET
SUITE 800
OTTAWA, ONTARIO
K1P 6E2

TELEPHONE NUMBER (613) 238-1096
FAX MACHINE NUMBER (613) 238-4131

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A. Ipellie

Alootook Ipellie
918 Glasgow St.,
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K1K 0J4
(613) 745-6975

University of Alberta
Inter-departmental Correspondence

to: Dr. Stott

date: March 15, 1990

our file:

from: A. Demchuk

your file:

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Dr. Stott,

I spoke to you earlier this year about using your version of the Sedna myth that was published in The Family of Stories. It was used as part of my research of how Inuit and non-Inuit students (Grade ten) interpret literature. Could you please write a letter giving me permission to use your story so that I don't break any copyright laws.

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Thanks

Yours truly,
Audrey Demchuk
Department of Ed Fdn.

I'm delighted to grant the permission requested.
Jon C Stott
Mar - 21 / 90

University of Alberta
Edmonton
Canada T6G 2G5

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Faculty of Education
5-109 Education Building North, Telephone (403) 492-3726
Fax (403) 492-0762

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Audrey E M Demchuk
c/o E. Demchuk
56 Firth Road
Whitehorse, Yukon Y1A 4R6

DATE: Aug. 6, 1992

UNIVERSITY OF ALBERTA

FACULTY OF GRADUATE STUDIES AND RESEARCH

The undersigned certify that they have read, and recommend to the Faculty of Graduate Studies and Research for acceptance, a thesis entitled *So This Is Fiction? Eastern Arctic Responses to Literature*, submitted by Audrey Elsie Marie Demchuk in partial fulfillment of the requirements for the degree of Master of Education in International/Intercultural Education.

CUrion

C.A. Urion, Ph.D., Supervisor

Marilyn I Assheton-Smith

M.I. Assheton-Smith, Ph.D.

M.L. Iveson

M.L. Iveson, Ph.D.

June 26, 1992

Date

DEDICATION

To those who are willing to believe---

that the reality of fiction and the fiction of reality are both sides of the same imaginative coin that gives qualitative value and meaning to life.

that the souls of stories reside in the reality of the moment experienced by the "performance" created by the storyteller and an audience.

that within each story "told" or written, there are countless others that are untold, and thus no story has ever been completed.

A. Demchuk

To those who are willing to believe---

that "when Kiviuq turns completely into stone (and he is bit by bit turning into stone), when he completely turns to stone, the world will die."

Liz Apak-Rose

ABSTRACT

A group of 41 out of a possible 45 Grade 10 Inuit and non-Inuit students in Iqaluit, Northwest Territories, responded to a comprehensive questionnaire about their attitudes towards reading and writing in general. Students also provided written responses to specific fictional selections: one that was assigned to be read by all students, and the other which students chose individually. They wrote stories themselves, and then wrote responses to questions about their own work. Students' written responses to these parts of the study were analyzed and categorized to establish patterns of responses. Information about literature and fiction, from Inuit authors and from group discussions by teachers and students, was recorded and summarized. Results are contextualized in a comprehensive review of literature that deals with definitions of "fiction" and "story" from the perspectives of Western and Native and Inuit traditions. The research objective was to determine the understanding and meanings imputed by the students to literature, primarily fiction, written in English.

Rosenblatt's (1938, 1976) philosophy of literature and transactional reading theory (Rosenblatt, 1978) informs the analysis. It is clear that students develop meaning in and of literature because of what they perceive literature to be, and because of their own purposes for reading and writing. More specifically, students' concepts of story and of fiction determine their personal involvement through which meaning is developed. Primarily, reading and writing fiction become meaningful to students through a transactional and transformative process of self and text. Through responses to this creative process, students indicated that they enjoyed fiction, cognitively and affectively. North/South distinctions emphasized the importance of developing an identity which was personal, through "Southern" stories, and a collective Northern one through "Northern" stories.

The findings imply a review of the way that literature is introduced to Northern students, in terms of scope, genre, and orientation of learning resources; and a reconsideration of the purposes and objectives of high school English instruction. A re-examination of the literary canon may also be needed.

ACKNOWLEDGEMENTS

I sincerely thank all those who helped in the various stages of this study. The support and advice given to me throughout the study by my committee: Dr. Carl Urion (Supervisor) and Dr. Marg Iveson are gratefully acknowledged. I found their interest in my study and their willingness to allow me to share my enthusiasm with them, encouraging. I would also like to thank my third committee member, Dr. Marilyn I. Assheton-Smith, whose comments on the final draft were also valued.

I should also like to extend my gratitude to those in the Eastern Arctic: The Baffin Divisional Board of Education and Chuck Tolley, the Director; The Iqaluit Education Council, and the administration, staff and Grade Ten students at Gordon Robertson Education Centre. Without their trust, cooperation and permission, this study could not have been done. In regards to collecting all of the data, I must say that I am greatly indebted to the Principal of Gordon Robertson Education Centre, Ms. Gina Camerano, and to the high school English teachers: Miss Winnifred Pibus, Mr. John Minty, and Mr. David Abma. They gave valuable support in terms of their time, undaunted effort and patience, and cooperation. To aid in understanding Inuit culture and literature, I should like to express my appreciation to the Inuit teachers who shared their knowledge of Inuit stories with me: Elijah Tigullaraq, an Inuktitut teacher at Gordon Robertson Education Centre; Liz Apak-Rose and Kathy Okpik who are B.Ed. degree-certified teachers as well as authors of published Inuktitut stories.

I should also like to acknowledge the Science Institute of the NWT for granting me a scientific research licence, and the Boreal Institute for Northern Studies for the much appreciated financial support from their Department of Indian and Northern Affairs' Northern Studies Training Grant programs.

For her dedication and expertise in typing this thesis, I would especially like to thank Pat Desrosiers. My own commitment in doing this study was influenced by numerous people in the North and South. From the University of Alberta, I would like to thank the following professors who shared their enthusiasm for learning and research and/or who expressed an interest in the North and in my study: Dr. Ruth Hayden, Sister Theresa Craig, Dr. E. Conn-Blowers, Dr. Kazim Bacchus, Dr. Jill Oakes, Dr. Michael Asch, Dr. Anne Marie Decore, Dr. Ian Maclaren, and Dr. Jon Stott. From the North, I would like to acknowledge Fiona O'Donoghue and Sandy McAuley for understanding the importance of this study, and Mr. Malcolm Farrow whose positive attitude of the North affected my own attitude. I am also grateful to Jeanette Ireland for information about her own Northern research. In general, my Northern colleagues and former students, both Inuit and non-Inuit, though here unnamed, provided the initial motivation for doing this study. Finally, I should like to thank my loyal friends, Peter and Sandra McCracken, Connie Pelz, Natalie Daviduk, Donna Daniel, Pat Burnstad and Linda Schulz, as well as the members of my family for giving me moral support in all of my endeavors, including this thesis.

As a final note, I would like to express my gratitude to the Inuit of the Eastern Arctic, who in trust taught me about their culture. For this reason, I must apologize for the use of the term "Eskimo" in parts of the literature review, where others have used the term, because I realize that the aboriginal people of the Eastern Arctic prefer to be called "Inuit."

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FIGURE

Figure 1. Communities of the Northwest Territories, Showing Iqaluit. (From *1990-91 NWT Data Book* [1990, p. 236]. ©Outcrop; used with permission.) 6

CHAPTER I: INTRODUCTION

Introduction

This study may be of practical and theoretical interest to Inuit and non-Inuit educators who need to consider the use of literature, primarily fiction, in cross-cultural Northern schools. The issue is particularly relevant to the Eastern Arctic where the majority of the population are Inuit.

The study provides information that may be useful in making decisions about curriculum changes. Whether or not changes should be made, and the direction of change, are questions which depend on one's perspectives on the purpose of education and society's youth. On the one hand, this study may provide the rationale for the continued use of the high school Alberta language arts curriculum and English literature. The possibility of including more Northern stories and adopting various teaching strategies to further the students' range of experiences with literature could however, be considered. On the other hand, this study may be regarded as a rationale against using the high school Alberta language arts curriculum and English literature. There is great concern by some educators and Inuit, that the Inuit culture and Inuktitut language are being lost through the more prevalent use of English in daily life, schools, and the media. Consequently, the recent publications of a variety of Inuit stories written by Inuit and mainly in Inuktitut may be the preferred literature for Northern schools eventually.

Whatever rationale is chosen, the researcher hopes that decisions are made with an understanding of the perspectives used by Northern students in their way of determining the meaning of literature which is the subject of this study.

Rationale of The Study

The researcher's rationale for this study is to provide a perspective and a context for an understanding of the value of literature in a cross-cultural situation in Iqaluit, NWT. The significance of this study is determining the importance of Northern stories written in English that are used or could be used in high school English classes in the North. The focus of the study is the meaning that Inuit and non-Inuit high school students give to literary works of fiction.

This attention to students implies that they are important agents in making fiction meaningful, and that the meaning given to fiction is what the students themselves experience and create (Rosenblatt 1938, 1976; 1985). My intention in this research has been to provide Inuit and non-Inuit students who participated in the study with the opportunity to express the meanings they created in interaction with literature; to express those meanings in written responses to fictional selections that they read, and then to express them in selections that they creatively wrote. This should provide us with a good understanding of the students' concepts of fiction, as represented in stories. The range of responses from the students, including individual differences and, where applicable, differences between subgroups based on gender, educational streams, and cultural identity, will be discussed.

The importance of students' responses to literature or stories has been the subject of study for other researchers who have approached the topic with different perspectives and from different disciplines. In fact, primarily influenced by Rosenblatt's (1976, 1983) response to literature "theory" and her theory of the transactional reading process (1978), response to literature has become, since the 1970's a large field of study (Galda, 1983). Galda defines research about response to literature as "a field of inquiry into how and why students respond to literary texts that they read" (p. ii). However, this question is not only the concern of researchers but of "teachers who seek to promote meaningful encounters with books" (p. ii).

This researcher has been motivated by the same question and concern and has also been influenced by Rosenblatt's theories. This study also addresses "what" the students respond to in the process because of the cross-cultural context and the school-research situation which may have influenced their responses. In general, this researcher agrees with Galda's (1983) statement: "Theorists and researchers in the field of literature know that creating meaning from a literary text is a complex process involving both the reader and the text" (p. i). Although this study will be limited because only part of the process will be known, it is hoped that this study will also have possibilities in providing some indication of the students' "literary experience," which Purves says others have called "response to literature" (Rosenblatt, 1976, p. iii).

Although response to literature research has provided insights into how students create a meaningful literary experience, one problem in the literature is that terminology and concepts change as the literature develops. Rosenblatt has presented this problem and has written many articles (1982, 1985, 1985) in defense of her interpretations. The terms "response" and "literature" are both problematic, and it appears that the definition of one depends on how the other is defined by the researcher and the purpose of the specific study. The term "response" has not been consistently defined even by Rosenblatt, especially as the concept has been developed through various stages of her theories; for example "evocation" and "response" are closely part of the same process (1985, p. 40) and are not always precisely distinguishable. Thus in this study, response will be a concept that incorporates a few of Rosenblatt's "definitions".

The concept of "personal response" as developed but not defined by Rosenblatt (1982, 1976) is important in this study because it is part of a holistic transactional process in which the student develops an understanding of literature as a literary work and of themselves, of others, and of the world through literature (Rosenblatt, 1976). It is a means of developing an awareness, cognitively and affectively (Rosenblatt, 1985a). Personal response is a means of providing the student and the researcher with how and why literature becomes meaningful, and how fiction "comes into being" (Rosenblatt, 1982, p. 268).

Statement of Problem

The purpose of this exploratory case study is to determine the understanding and meanings imputed to literature, primarily fiction written in English, by Grade Ten Inuit and non-Inuit students in Iqaluit, NWT.

The following research questions related to response to literature theory and to this study's problem are used by the researcher to interpret students' responses to fiction.

1. How do the students develop meaning in fiction?
    a) Is there a distinction between meaning and understanding?
    b) What is the relative focus on
        i) the text: physical features, story (content and structure) and purposes?
        ii) self or group?
    c) Is emotion important?
    d) Are themes important to students?
    e) How important is the author in students' attribution of meaning to fiction?

f) What sources influence students' development of meaning?

2. What is the relative importance of the North/South distinction?

3. What are the students' concepts of fiction, non-fiction, and story, and how may they influence students' meanings of literature?

Delimitations and Limitations of the Study

Delimitations of the Study

The parameters of the study include the following:

a. It is assumed that Grade Ten students in Iqaluit are capable of applying some interpretive strategy to fiction in order to respond to it.

b. It is assumed that the student's meaning of fiction created in the reading process is influenced by social, cultural and personal factors as well as by the literary elements in the text.

c. It is assumed that written responses and oral discussions are appropriate modes of expression and communication for analyzing what in fiction is meaningful to students and why.

d. It is assumed that the reading and writing of fiction are complementary processes that involve the development of cognitive skills.

Limitations of the Study

Factors that were not controlled nor considered in this study although they may have influenced the outcome include the following:

a. Variability between students in terms of English competency was not considered as problematic (i.e., no allowances were made for possible variation amongst students in terms of English literacy). Linguistic abilities were not a tested factor, and attention to grammatical structures and spelling were not part of the instructions nor part of the researcher's evaluations.

b. Written responses as a product rather than a process were evaluated. That is, how the students actually developed meaning and understanding of fiction during the reading process was not part of this study, and thus the results should be understood as being limited.

c. Socio-economic backgrounds which may have affected attitudes toward fiction were not considered in this study as such differences are insignificant in an area with relatively few choices for schooling.

d. IQ's were not considered as a factor that may have affected reading ability or interpretation of fiction because the students were presumed to be capable of dealing with material at a Grade Ten level because of their past academic success.

e. The selected sample may not be representative of how all Inuit or non-Inuit in a cross-cultural setting interpret fiction.

f. The presence of the researcher, as a researcher and a "Northern" teacher, during the study may have influenced the students' responses in the study. Likewise, as the study had various parts, questions from previous responses may have influenced students' responses.

g. The comprehensiveness of the study and the large amount of data collected was beyond the scope of this thesis. Only the more salient patterns of responses that addressed this study's problem were used, with the realization that the rest of the data could be used by this researcher for further research projects or articles.

Overview of the Thesis

Chapter I constitutes a general introduction to the study and an explanation of the purpose of the study in terms of the rationale, statement of the problem, related research questions and delimitations and limitations of the study. Background information on the school, the community, and my experience, are included as contexts for understanding the researcher's perspectives, interpretations, and commitment to the study. Chapter II presents, as a framework for the study, a review of literature. It is based primarily on Rosenblatt's theories of response to literature and on the transactional process of reading, and includes reviews of empirical research related to these theories and to cross-cultural education. Chapter III details the research methodology by describing the research sample, research design, and general and specific procedures used in collecting and interpreting data. A general account of the ethnographic methods of analysis of qualitative and quantitative data collected in this study is also given in this chapter. Chapter IV begins the discussion of the findings of the study by reporting results of the questionnaire. A profile of the sample group is developed. In addition to demographic data, the questionnaire items sought students' general responses to reading. Chapter V reports and discusses student response to a specific reading assignment, a story that was assigned for them to read and another story which they chose themselves. Chapter VI reports student reaction to stories which they wrote themselves, and includes comparisons between their responses here and questionnaire responses to writing. Chapter VII reviews group discussions with students and teachers, as well as perspectives provided by three Inuit authors. Chapter VIII is a discussion of the findings related to the research questions and problem. It also includes implications and recommendations based on this research.

The study was designed to provide students with the opportunity to express how meaningful fiction is to them and thus also to provide guidelines for educators in selecting types of material for students. The findings may be of use to educators and might also be considered by Inuit and non-Inuit publishers. The research has implications for informing the language arts curriculum in the high school in which the field work was undertaken, but there could be implications for other Northern schools, especially in the Baffin Region. This study may also be regarded as a contribution to the related fields of Native studies, comparative studies in education, English-second-language studies, library science, reading and writing, cognitive psychology, and Canadian and/or Inuit literature.

The School and Community Context For the Study

According to the 1990-91 NWT data book, Iqaluit is geographically located at 63° 45' N and 68° 31' W (p. 174). It is 2,060 air km. north of Montreal (p. 174). Iqaluit is situated on Koojesse Inlet near the northeast head of Frobisher Bay on southern Baffin Island (p. 174). Baffin Island is in Canada's Eastern Arctic which is part of the Northwest Territories. The map on page 6 shows the major communities of the Northwest Territories. For a perspective on the location and distance between Iqaluit and other Arctic communities, see Figure 1.

Historically, Iqaluit was a traditional Inuit fishing camp whose location was not far from its present location (p. 174). The community of Iqaluit was formerly called Frobisher Bay after Sir Martin Frobisher who visited the area in 1574 to 1578 (p. 174). However, on January 1, 1987, the community's name was changed to Iqaluit, meaning "Fish" in Inuktitut (p. 175). Like other Northern communities, the Inuit of Iqaluit have had their share of non-Inuit contact through time. Explorers, missionaries, whalers, fur traders, Royal Canadian Mounted Police (RCMP) and various government officials have all influenced the Inuit society in some way. Most of Iqaluit's development as a permanent settlement, however, occurred after World War II when the Canadian and American military establishment constructed an air base and Distant-Early-Warning (DEW) line (pp. 174, 175). At this time many Southern institutions and commodities were introduced and increasingly became entrenched in Northern life. In 1959 Iqaluit became the Eastern Arctic regional headquarters (p. 175), and thus a center of government activities. In 1980 Iqaluit attained town status (p. 175). The current population of approximately 3,000 is similar to that reported in 1987 (p. 175). The size of this population makes Iqaluit the largest populated area of the thirteen settlements within the Baffin region. According to the 1987 census, Iqaluit is comprised of 60% Inuit, 39% "other" (non-Inuit), and 1% Dene/Metis (p. 175). The main languages spoken are Inuktitut and English (p. 175). Although the 1990-91 data book does not mention French as a language or cultural group, the researcher does know of such existing in Iqaluit. Even from 1982 to 1987, the length of time that the researcher lived in Iqaluit, the community was considered to be trilingual and tricultural.

Formal public education was introduced to the Eastern Arctic in the 1950's and 1960's. In 1972, Gordon Robertson Education Centre (GREC), the first regional junior-senior high school in Iqaluit and on Baffin Island was established. (It should be noted that since my study, the name of Iqaluit's high school has been changed from Gordon Robertson Education Center to Inuksuk high school. Because the name at the time was GREC, I shall continue to refer to it as such in this text.) At this time, the Alberta high school curriculum was implemented, even though the Alberta curriculum was first adopted for the North by Yellowknife in 1938 (Carney, 1983, p. 101). The Alberta high school curriculum is still used in GREC and other Eastern community schools offering high school programs; (see *Senior high school language arts curriculum guide* and *Senior high language arts recommended novels, nonfiction and drama*, [Alberta Education, 1982, 1983] for guides in resources in effect at the time of the study, and Alberta Education [1990] for the program of studies currently in effect). Elementary and junior high schools follow Northern developed curricula. At the time of my study and the 1990-91 NWT data book, GREC's 1988/89 school enrollment was 336 students with a staff of 23 teachers and three classroom assistants (p. 177). Education in the Eastern Arctic is now the major responsibility of the Baffin Divisional Board of Education whose jurisdiction extends from Grise Fiord to Sanikiluaq, an area that must make it the largest school district in North America!

In general, education like other aspects of Northern society has undergone a great deal of change in a short time. Furthermore, most of that change especially in the past twenty years has been moving from a Southern-dominated society to one that is Northern or Inuit- controlled.

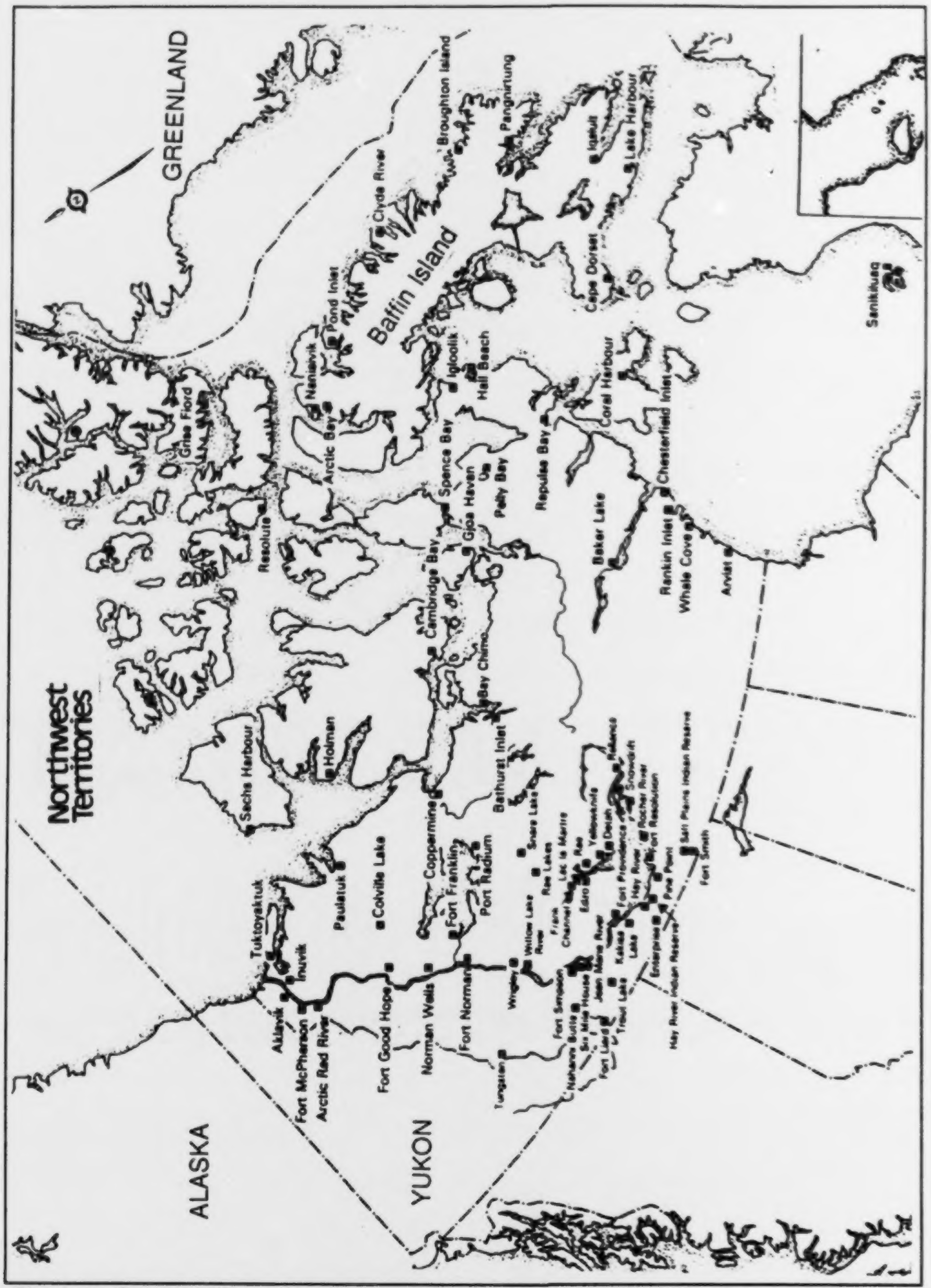
Northwest Territories
GREENLAND
Baffin Island
ALASKA
YUKON
Sachs Harbour
Holman
Tuktoyaktuk
Inuvik
Aklavik
Fort McPherson
Arctic Red River
Paulatuk
Colville Lake
Fort Good Hope
Norman Wells
Fort Norman
Fort Franklin
Coppermine
Port Radium
Bathurst Inlet
Bay Chimo
Cambridge Bay
Gjoa Haven
Spence Bay
Pelly Bay
Repulse Bay
Hall Beach
Igloolik
Resolute
Grise Fiord
Arctic Bay
Nanisivik
Pond Inlet
Clyde River
Broughton Island
Pangnirtung
Iqaluit
Lake Harbour
Cape Dorset
Coral Harbour
Chesterfield Inlet
Baker Lake
Rankin Inlet
Whale Cove
Arviat
Sanikiluaq
Wrigley
Tungsten
Fort Simpson
Nahanni Butte
Fort Liard
Trout Lake
Jean Marie River
Kakisa Lake
Enterprise
Hay River Indian Reserve
Hay River
Fort Providence
Pine Point
Fort Resolution
Rae
Edzo
Detah
Yellowknife
Lac la Martre
Rae Lakes
Snare Lake
Snowdrift
Reliance
Salt River Indian Reserve
Fort Smith

Figure 1. Communities of the Northwest Territories, Showing Iqaluit. (From *1990-91 NWT Data Book* [1990, p. 236]. ©Outcrop; used with permission.)

Managing their own affairs has always been the key to Inuit survival, but now as historically, to do so often entails incorporating selective Southern influences which can have both positive and negative effects. Cooperation which is a Northern way of life indeed becomes a delicate balance between what is gained and lost, and how cultural change or culture itself is perceived. Politically, the settlement of land claims and the possibility of creating Nunavut by the year 2000 from a division of the Northwest Territories are important to those in the Eastern Arctic not as ends but as a beginning of exercising their rights as aboriginal people and as Canadian citizens. While this process is intended to be done harmoniously, what actually happens remains to be seen. Nonetheless, such a move will be a means of declaring who they are to themselves and to others in Canada and the world, which was not always possible or necessary in the past. In my opinion, what they will have to say will undoubtedly be worth listening to.

Personal Background

The location, motivation, and part of the rationale for this study was based on my teaching experience at GREC from 1982 to 1987. At that time, I taught high school English and English-as-a-second-language to various classes. I was part of a staff that consisted mainly of Southern teachers from all provinces of Canada. Because we were high school teachers in the Northwest Territories, we followed the Alberta curriculum which the Territorial government had adopted, but were further influenced by expectations of the community and the Baffin Divisional Board of Education. Needless to say, our sharing of ideas and experiences broadened my perspective on education in Canada. More importantly, all of us grew professionally because of our interaction with each other, with our students, and with the Northern environment.

I have regarded this Northern experience as invaluable because I became critically aware of my strengths and weaknesses both as a teacher and as a person. Interaction with my students, who were mainly Inuit, resulted in a re-evaluation of my role as an English teacher, and of my ideas about the purpose of education. I learned that education is a dynamic and transformative process that involves more than the roles of teacher and student; it involves learning through sharing of ideas and experiences, as trusting and concerned people, not just as student and teacher.

As I came to know my students and the community, I gained insight into another perspective on life. This led to questioning my assumptions about education, and specifically about literature. Believing that my role as a teacher was to develop the basic skills and concepts that are documented and described in the Alberta program of studies, I selected material from the list of resources in the guides. Like the other teachers, I assumed that we were providing an education that would give Northern students a choice. At the same time, I wondered if we teachers were not dealing with an ideal rather than a reality. Because of questions and expectations expressed by both Inuit and non-Inuit students, I found the need to be critically aware of my teaching strategies and selection of material. I continually evaluated what "worked" and what did not, and asked myself why, in each case.

This study is the product of that questioning.

CHAPTER II: REVIEW OF LITERATURE

Introduction

The academic literature that is reviewed here is intended to provide Inuit and non-Inuit educators and other researchers with an awareness of various theories and studies relevant to the use of stories. This review is unusually comprehensive and lengthy. One primary reason is that readers in the North may not have access to much of the original material. The organization of the review allows for readers to choose a particular section, discussing a tradition or a perspective, or to read the entire review. Reading all of the sections here would provide a more comprehensive understanding of the field of literary studies, and more particularly, how this study fits as a contribution to the literature. A complete reading would also enable the reader to better understand the students' responses and my own interpretations of their responses.

In this chapter, first Rosenblatt's reader-response theory is discussed. The following sections deal with academic discussions about defining literature, defining fiction, reading and writing studies, cognitive and developmental studies, and cultural and comparative studies. The last two sections deal first with Native literature and then specifically with Inuit literature.

It should be evident from this review that stories serve different purposes, depending upon how literature and fiction are understood. Such understandings have particular implication for English teachers. Studies explaining both the Western tradition and the oral tradition in literature are discussed here to exemplify differences in perception and to raise the question as to whether or not there should be a difference. It is hoped that this literature review establishes a broad context for readers to understand their own perspectives, as well as those held by others, including my own. I hope that this review will lead to the realization that the concepts of literature and fiction need to be re-examined.

Reader-Response Theory

Rosenblatt's reader-response theory is comprised of her philosophy of literature and transactional reading process. Her theory serves as a framework for this study and so is explained in detail. In Rosenblatt's philosophy of literature explained in *Literature as Exploration* (1976), originally published in 1938, the potential and opportunities that literature offers for personal, social, cultural, and literary development are discussed. As Rosenblatt's ideology is one of liberal humanism, her concern is in making teachers (1976, p. 82) and students more critically aware of how literary experiences can be more meaningful and thus more "liberating" (p. 193). That is, through literature, a student may "gain insights that will make his own life comprehensible" (p. 6). Through a broader perspective and a conscious awareness of others and of life made possible through reading literature, students are more in a position "to make choices" and "to exercise their will" (p. 155). According to Rosenblatt (1976), if schools are to be institutions of learning, not teaching, then the role of teachers is that of "informed facilitators" (p. 130) who encourage the process of inquiry, where the role of the students is that of "active readers" (p. 49) and thus participants in their own learning. Literature to Rosenblatt (1976) is a functional aspect of society and requires a flexible and "organic" approach to understand it. That is, as a product of society, literature needs to be understood holistically and consisting of that which constitutes human society: culture; history; economics; psychology; politics; language; and social relationships, attitudes, and behavior. Thus, Rosenblatt's philosophy is also pluralistic and she uses various perspectives in explaining the value of literature. Other contexts for understanding literature include the reader, the text, and the reading process. In these ways, Rosenblatt's philosophy of literature is different from that advocated by New Criticism, in which "the work itself was said to be the critics' prime concern as though it existed apart from any reader" (p. 29).

Important in Rosenblatt's (1976) philosophy is that students need to experience literature as a "lived-through" experience (p. 38), the benefits of which she summarizes in terms of "human growth and development" which are implicit in literary works (p. 266). Such a process involves a selection of appropriate literary works and strategies for the student's meaningful engagement with texts. In order to do this, a teacher needs a knowledge of literature and of the students (p. 72); a teacher needs to recognize where students are and to work from there. Also, since an important function of literature is the "enlargement of experience" (p. 198), Rosenblatt suggests that a wide selection of literary works be provided "to help students develop significant independence to seek out those works for himself" (p. 208); such works are those which the student considers relevant to his needs and interest. Rosenblatt adds that selections of literature are also dependent on the personalities and backgrounds of teachers as well as the school setting.

Equally important to what students read is how and why they read. Thus for a meaningful literary experience, the strategy proposed by Rosenblatt (1976) includes allowing and encouraging students to personally and emotionally respond to a literary work. The process can be furthered by having them reflect on their responses in order to develop new insights or an intellectual and rational understanding of themselves or of the text. The process of reflection may also increase their social sensitivity. In the "creative" reading, Rosenblatt acknowledges that emotional responses and the formulation of ideas need not occur in a particular order nor separately (p. 184). Nonetheless, spontaneity initiates the process and critical awareness clarifies the experience. The actual reading process is a transactional one in which the reader's responses during reading are worked by aspects of the text to create a "'poem', an event in life" (p. 282). In this way, literature is a "performing art" (p. 277).

In the transactional reading process, Rosenblatt (1976) recognizes that there are "selective factors moulding the reader's response" (p. 35). Such selective factors include not only aspects of the text but aspects of the reader's self in respect to what he/she brings to the work: "personality traits, memories of past events, present needs and preoccupations, a particular mood of the moment, and a particular condition" (p. 30). Other factors which may influence students' reading include the visual and print media (p. 93), the locale and nature of the community, "a moral and religious code and social philosophy assimilated primarily from his family and community background" (p. 94), or a cultural group to which a student belongs. According to Rosenblatt such influences only become detrimental when they become "crystallized ideas and habits of response" (p. 97) or stereotyped reading (p. 104) that may limit the effectiveness of a literary work. In such situations, Rosenblatt suggests that teachers help students analyze attitudes and how they contribute to their own literary experience. A "critical sharing of personal responses" in a classroom may help students develop an awareness of different experiences and perspectives (p. 286). Such a process may in turn result in a re-evaluation of the text, a critical understanding of their own responses, or a broadened understanding of literature.

Rosenblatt (1976) also notes that the nature of adolescents may influence how meaningful literature is to them. Accordingly, she recognizes that adolescents are "self-conscious" and "curious" (p. 84). Such characteristics makes them interested in seeking standards against which to measure themselves especially in terms of "temperament traits" and what they perceive as appropriate for their age and social group. Furthermore, while adolescents are more conscious of themselves as members of a family and a community, they are also interested in human relations in other contexts. To Rosenblatt, "the adolescent culture" is one of "trying on different personalities" (p. 86) and thus adolescents turn to "literature and primarily fiction" as a means for emotional release or catharsis and "insight into possibilities that life offers" (p. 87). That is, through imagination, literature provides adolescents with the opportunity of 'ideal experimentation' through "a range of vicarious experiences" (p. 199). In addition, if in literature an adolescent recognizes problems similar yet apart from himself and develops a critical understanding of himself, some feelings of insecurity may be removed. In this way, Rosenblatt considers literature as serving a purpose of psychoanalysis, something she later cautions against. In relation to "the adolescent's quest for identity" (p. 261), Rosenblatt assures the reader that literature of the past and the present will be meaningful to them, either as a contrast, or as a means of developing alternative views (p. 193). Because of special characteristics of literature, adolescents through imagination are relatively freed from such realities of "time and space" and "the limits of the cultural group in which he is born" (p. 85). Through various experiences of literature, adolescents can develop imagination to more rationally perceive society, other cultures, the influence of "political doctrines" (p. 85), and varied patterns of human relationships. When adolescents develop such critical means of perceiving and become concerned for others, then Rosenblatt regards adolescents to have developed the ability to become humanitarians which according to her philosophy is an asset to society. That is, both in literature and reality, "the capacity to sympathize or identify with experiences of others is a most precious human attribute" (p. 37). Rosenblatt further notes that students value literature as a means of enlarging their knowledge of the world not so much as acquiring information but as additional experiences. Thus, although adolescents read literature for what Rosenblatt considers its power, which is enjoyment or entertainment and emotional drive, "literature can be only one of the many elements that help to channel the intensely dramatic process which is so casually called "growing up" (p. 196). In other words, "any one literary work is only a strand in a complex fabric of influences" (p. 198), which implicitly or explicitly effect adolescents' literary experiences and their "willingness to learn" (p. 241).

The various aspects of text which may evoke responses are similarly complex and influential. In general, the text is a creative work of an author of which Rosenblatt considers students and teachers need to be consciously aware. To Rosenblatt (1976), a writer is one who "leads us to perceive selected images, personalities, and events in special relation to one another" (p. 34). The writer's purpose is to communicate by creatively restructuring common meanings in order to "evoke in the reader's mind a special emotion, and a new or deeper understanding" (p. 34). Literature as a "photographic mirroring of life" is not an appropriate metaphor because "literature is the result of a particular socially patterned personality employing particular socially fostered modes of communication" (p. 251). Literary techniques or literary forms such as novels, plays or poems may be choices of individual authors but both the authors and their works are products of the authors' time and environment (p. 254). That is, a writer as a member of a particular group in a society will be influenced by "various social, economic, and intellectual conditions" (p. 250), and the author's perception of these influences will be incorporated in the author's work. Accordingly, a more suitable metaphor for understanding literary works may be "a slice of life seen through a temperament" (p. 262). In order to develop a critical awareness of that which is implicit or explicit in a text, Rosenblatt advocates the need for students and teachers to evaluate that which is presented in the text as well as their own interpretation.

For instance, attempts should be made for readers to be aware of how "subjects are treated by the author" (Rosenblatt, 1976, p. 248). As an example, it is important that the reader understands whether the "Eskimo" is presented "as a remote being of a different species or as another human being who happens to have worked out different patterns of behaviour" (p. 248). For readers to be aware of various implications in the text, especially in regards to values and attitudes, Rosenblatt suggests that other perspectives and contexts could be developed by using other sources of information provided by those in other disciplines (p. 263), by re-examining the text for its literariness (p. 261), or by obtaining biographical information on the author, and the literary traditions and social contexts influencing the author's work (p. 27). Readers thus need to be aware that the "text was an event in the life of an author..." (p. 282) and an interpretation of the literary work entails critically relating the author's presentation to "other views of human nature and conduct" (p. 13). Placing values and attitudes into perspective also involves understanding the wholeness of the text as a literary work. To Rosenblatt, this concept requires "an awareness of the function of various characters or episodes or images" (p. 48). A realization that "the formal elements of the work such as style and structure and the rhythmic flow" (p. 7) are an integral part of the text's wholeness is also required. In other words, in literary works, " aesthetic and social elements are inseparable" (p. 24), but so are content and form (p. 44). While a reader may learn to appreciate literature, a reader must also understand why and what he appreciates. It is for this reason that Rosenblatt also advocates the need for readers to be critically aware of social and ethical implications in literature especially as they may apply to life (p. 263). Attempts to understand value or moral judgements presented in the text or held by the reader should lead the reader to evaluate what is both outside and inside the text. In this way, new insights and "a revision of the original interpretation and judgement" may result (p. 225). Students may come to realize that characters in literature are subject to "social forces that mould them..." (p. 234), as may be people in real life. Students may also come to observe themselves and others more carefully (p. 233) and seek to understand rather than morally judge others (p. 234)

Rosenblatt (1976) does pose the question of the aim of teaching literature: "Does it make literature something to be regurgitated, analyzed, and categorized or is it a means towards making literature a more personally meaningful and self-disciplined activity?" (p. 287). Clearly Rosenblatt favors the latter since she promotes "the young reader's personal involvement in a work" out of which develops "human understanding and literary sophistication" (p. 53). Nonetheless, Rosenblatt also recognizes the need of sensitizing the student to the author's techniques either through bettering their methods of reading or providing them with literary information (p. 27). While students' experiences of literature may be enriched or clarified by "labelling literary devices or analyzing forms", these would not be the best methods (p. 48). For Rosenblatt if education is to contribute to "social transformation", then it "must serve both critical and constructive ends" (p. 180). To this end, "teachers of literature share these educational responsibilities" (p. 180).

While the reader and text are important in Rosenblatt's philosophy of literature, it is the transactional reading process through which literature attains its meaning and value. Rosenblatt presents her transactional reading theory in early articles (1964, 1969) and further develops or clarifies her ideas in later articles (1982, 1985a, 1985b). She most fully explains her theory in *The Reader, The Text, The Poem: A Transactional Theory of Literary Work* (1978). As Rosenblatt's theory has developed through time, variations in certain concepts seem to occur and a discussion of her theory and references to her definitions may appear inconsistent. Certain concepts in spite of their varied definitions remain constant and crucial in Rosenblatt's theory. The term "transaction" as opposed to "interaction" was borrowed by Rosenblatt from Dewey's and Bentley's *The Art of Knowing*, published in 1949 (cited in Rosenblatt, 1978, p. 16). "Transaction" designates, then, an ongoing process in which the environments or factors are...aspects of a total situation conditioned by and conditioning the other" (p. 17). Transaction as a concept is "organic" (1985b, p.98). and is in keeping with the view of humankind as not being separate from nature but as being within nature (1985b, p. 98). When applied to the reading process, transaction is organic in that it occurs in a "total matrix" that is personal, social, cultural, and linguistic (1985b, p. 104). That is, as a "dynamic process" transactional reading is a complex networking in an "organically interrelated situation" (1985b, p. 100).

In the transactional reading process, a reader and a text actively define each other, and meaning is what happens between reader and text. "The transactional paradigm applies to all reading events", and the reader creates meaning under guidance of the printed symbols" (Rosenblatt, 1985a, p. 37). "The meaning" of any element in the system of signs in the text is conditioned not only by its verbal context, but also by the context provided by the reader's past experience and present expectations and purpose" (Rosenblatt, 1969, p. 43). Out of this "coming together, a compenetration of a reader and a text" (Rosenblatt, 1978, p. 12), is "an event, a lived-through process or experience" which Rosenblatt calls a "poem" (1985a, p. 35). A "poem" as an aesthetic transaction also becomes "any literary work of art" (1978, p. 12). The "meaning" of a literary work according to Rosenblatt is a rejection of the ideas that a "work" exits as an object, an entity apart from the author and reader (1985a, p. 35), or that the "reader's personality is all important" (1978, p. 151), or that a subjective reading is desirable (1978, p. 151). Instead, she insists on recognizing the contribution of both reader and text (1985a, p. 33).

As part of the transactional reading theory, Rosenblatt further notes "the concept of reading as an event involving a particular reader, a particular text, at a particular time, under particular circumstances" (1985a, p. 40). That is to say, the same text may have different meanings to different readers or even to the same reader if it is read at a different time or under different circumstances (1985a, p. 36). The differences lie partly in the choice of texts which "vary in the potentialities for evocation that they offer" (1985a, p. 36). Most of the difference in experiences in readers, however, depends on the reader's focus of attention in reading, or what Rosenblatt considers the reader's stance (1985a, p. 40), the reader's "mental set" (1982, p. 268). While the stance may be consciously or unconsciously adopted, it is recognized as "reflecting the reader's purpose" (1989, p. 158). The continuum that any reading event occurs in is according to Rosenblatt determined by the reader's predominantly aesthetic' stance at one end or a 'predominantly efferent' stance at the other (1989, p. 158). While Rosenblatt admits that much reading falls in the middle of the continuum, any reading event or transaction can be considered to be primarily efferent (formally called non-aesthetic) or aesthetic (1985b, p. 102). In defining "efferent" and "aesthetic", Rosenblatt also distinguishes between the types of stances, reading, and transactions. Rosenblatt uses the term 'efferent' (after the Latin efferre, to carry away), to describe predominantly on what is to be carried away or retained *after* the reading event" (1989, p. 159). Such a reader concentrates on the public referents of the words, and on meanings that result from abstracting or analyzing ideas, information, directions or conclusions to be retained or acted upon (1989, p. 159). In aesthetic reading, "the reader adopts an attitude of readiness to focus attention on what is being lived through during the reading event" (1989, p. 159). An aesthetic reader may focus on the public referents of the verbal signs but mainly he/she focuses on that which is the evocation of the literary work (1989, p. 159, 1985a, p. 40). Rosenblatt defines the concept of evocation in the following way: "the aesthetic transaction with the text is a process in which the reader selects out ideas, sensations, feelings, and images drawn from his past linguistic, literary, and life experience and synthesizes them into a new experience, the evocation -- the poem, story, novel or play" (1985a, p. 40).

Rosenblatt suggests that particular stances may be adopted by readers who are alerted to textual cues (1989, p. 160). Such textual features such as the title, the format or the opening lines which indicate the tone, attitude and connection of the written work may guide the reader in adopting the appropriate stance (1989, p. 160). Stances may also be selected according to the "reader's own purpose or schooling" that require a particular way of reading the text, or stances may change if the reader becomes confused or "misconstrues the clues" (1989, p. 160). A reader's stance may also change during reading depending on what is evoked from the reader's linguistic-experiential reservoir" (1989, p. 156). Thus during a reading, the reader may shift his/her attention from the "experiential synthesis to efferent analysis" or vice versa. Often the "choice of stances doesn't come into consciousness unless there is some inappropriateness to text or context" (1978, p. 39). In general, "the importance of the reader's selective attention to what is aroused in consciousness during reading" and "the need to adopt a predominant stance to guide the process of selection and synthesis" (1982, p. 270) may be partly what differentiates the reading of a scientific report and a literary work. The type of reading may also be due partly to the nature of the text which is a "closed form" within which to organize a work yet open to contributions of the reader (1978, p. 88).

Rosenblatt's transactional theory of reading also incorporates the "transactional nature of language" (1989, p. 157). She thus relies on the concepts of language developed by Charles Pierce, Werner and Kaplan and Vygotsky (1989, p. 155) who advocate an "organismic basis of all language" (1982, p., 273). For instance, Rosenblatt (1989, p. 156) cites Vygotsky's "sense" of a word: "the sum of all psychological events aroused in our consciousness by the word" (cited in Rosenblatt, 1989, p. 146). Bates' "iceberg" image of the total word is also applicable with the public aspect of meaning being the tip and the private meaning being the base of the iceberg (1989, p. 159). According to Rosenblatt, any language act which includes speaking, listening, writing, and reading thus involves both personal and private meanings and public elements (1989, p. 156). Furthermore, "words do not function in isolation, but always in particular verbal, personal and social contexts" (1989, p. 156). As part of the transactional nature of language, Rosenblatt also notes the implication of a "fluid" and "intermingled kinesthetic, cognitive, affective, and associational matrix" in any language activity (1989, p. 157). All in all, the sense of a new situation or transaction is made "by applying, reorganizing, revising, or extending elements selected from personal linguistic-experiential reservoirs" (1989, p. 156).

In Rosenblatt's explanation of transactional reading as a process which could be aesthetic or efferent, she indicates that "meaning does not reside ready-made in the text or in the reader," but that "it happens during the transaction of the reader and the text" (1989, p. 157). Basically the reader assumes that the verbal signs, the "text," "will give rise to some more or less coherent meaning" (1989, p. 157). Thus, "some expectations, some tentative feeling, principle, or purpose...guides selection and synthesis" (1989, p. 157). Textual cues are selected in order to construct the "text as a linguistic pattern" (1989, p. 158). In an aesthetic reading, there may also be an attempt by the reader to organize "the images, feelings, and ideas aroused by the text into some kind of structure or meaning" (1964, p. 125). As reading progresses, the text unfolds and meaning develops; all the while there is a constant shuttling back and forth as the reader synthesizes while one context after another suggests itself (1964, p. 125). Meanings or frameworks may be revised in the process (1989, p. 158). In general, the transactional process is a "shaping" activity (1978, p. 53) in which the reader is self-ordering and self-correcting while being guided by the "text" (1986, p. 175). For the most part, a reader "has not fully read the first line until he has read the last, and interrelated them" (1964, p. 175). In an earlier work, Rosenblatt (1938) relates the reading process to the concept of understanding: "What does 'understanding' mean if it does not mean fitting into what we already know and feel the new experiences, the new insights, the new view of some phase of life that the author presents... Acceptance or rejection will be based on 'understanding' only when there has been such a linking up with our own experiences and framework of ideas" (p. 132, 133). The concept of comprehension in later works by Rosenblatt referred to "experiential, affective and cognitive components of meaning" (1985a, p. 43) in both aesthetic and efferent reading. Generally, what was comprehended was what was apprehended which depended on what the reader selectively attended to and what predominate stance was adopted (1985a, p. 43).

Other concepts used by Rosenblatt to explain either type of reading process included "imagination", "memory", and "interpretation". In regards to imagination, Rosenblatt considered imaginative, fantasizing and affective activities to be important for cognitive development not only in aesthetic and efferent reading but in "all modes of human endeavor" (1982, p. 273, 274).

Similarly, Rosenblatt regarded memory to be important in the "selecting, synthesizing, and organizing process" of the reader in order to "keep alive what he elicited from the text" (1978, p. 57). The concept of interpretation applicable to any reading was defined as "a selective and synthesizing activity" (1969, p. 45). Rosenblatt also uses the term "interpretation" as it particularly applies to aesthetic reading: "Interpretation involves primarily an effort to describe in some way the nature of the lived-through evocation of the work" (1978, p. 70). "Interpretation" appears to be what Rosenblatt considers to be a response as she defines the concept of the response to the evocation as being "generated during and after the aesthetic transaction" (1985a, p. 40).

In the transactional reading process that is aesthetic, Rosenblatt emphasizes the reader's "relationship with, and *the continuing awareness of*, the text" (1978, p. 29). Thus, readers may aesthetically read a fictional work according to Coleridge's formulation - "the willing suspension of disbelief" (Rosenblatt 1978, p. 32), but an awareness of the "aesthetic stance" enables the reader to differentiate between the actual and fictional world even if "realist or 'natural' experiences are offered by the text" (Rosenblatt 1978, p. 32). While espousing this idea, Rosenblatt however does admit to it being problematic: "Literature especially invites confusion about its relation with reality" (1978, p. 33). Rather than elaborate on this problem, Rosenblatt instead focuses on the importance of the aesthetic transaction to be that "the performer's attention is absorbed in what he is producing as he plays" (1978, p. 28). In later works, Rosenblatt redefines the aesthetic transaction, as not being a vicarious experience nor a "virtual" experience but a special kind of experience in its own right (1985a, p. 39). In aesthetic transactional reading, Rosenblatt emphasizes the importance of the lived-through experience occurring between the reader and the text not the reader and the author. Thus, the reader needs to "construct the 'speaker' - the 'voice', the 'persona', the 'time' - as part of what he decodes from the text" (1969, p. 36). An awareness of such a process leads not only to an act of communication but an aesthetic experience developed from a sensitivity to the quality of words. Basic to Rosenblatt's concept of aesthetic reading is the process of evocation and responses.

The concept of responses are somewhat problematic but Rosenblatt insists that they be understood in relation to the reader's evocation (1985a, p. 46, 1985b, p. 103). In an earlier work, Rosenblatt refers to various strands of responses that may occur simultaneously as part of the dynamics of reading, "a concurrent stream of reactions" or as "a supply of rationales" for the experience (1978, p. 69). Responses as reflection occurring after the reading was distinguished in later works (1985b, p. 103, 1985a, p. 46). Responses expressed reflection on the evoked work may involve "a re-experiencing, a re-enacting of the evocation, and an elaborating and ordering of our responses to it during and after the reading-event" (1985a, p. 46). While an evocation may be "unconsciously produced" or "consciously willed", a reader through reflective responses attempts to crystallize a sense of the work as a whole which includes the "context of the total literary transaction" (1978, p. 135). According to Rosenblatt, responses may be interpretative, evaluative, and/or critical (1978, Chapter 7). Furthermore, such responses when expressed become a secondary text (1978, p. 151) which may be problematic to the reader who is attempting "to make clear what is being interpreted as well as to comment on it" (1978, p. 135). Common to responses which are interpretative, evaluative, and/or critical are abstractions of the experience, comparisons and a criteria of validation. For the most part, Rosenblatt (1978) regards such responses as being valuable for the development of a reader's self-awareness (p. 146, 147) in terms of personal identity (p. 145) or as a member of a community (p. 152) or as an aesthetic reader whose focus is on the quality of the reading transaction (p. 154). That is, "the literary work of art...is an important kind of transaction with the environment precisely because it permits such self-aware acts of consciousness (1978, p. 173). Moreover, Rosenblatt (1978) suggests that personal meaningfulness should be recognized as at least one of the possible criteria to be applied by a reader assessing the reading event (p. 157).

Rosenblatt does acknowledge that responses and attempts to validate aesthetic reading may be done efferently. That is, efferent classifications or analysis of a literary work based on studies of the structure and development of the language, the author's biography, or perspectives from other disciplines may provide a context for understanding the literary text; however, when they become ends in themselves, the value of the lived-through experience is diminished (1978, p. 152). Consequently, in order for responses to be *literary*, Rosenblatt (1978) stresses the importance of "the special personal nature of the transaction" (p. 162) that is aesthetic while remaining faithful to the text (p. 154). In other words, the reader as literary critic needs to move from "an intensely realized aesthetic transaction with a text to reflection on semantic or technical or other details in order to return to and correlate them with that particular personally apprehended aesthetic reading" (1978, p. 162). The problem, however, of valid interpretation arises in light of accepting that there is no one correct reading or meaning of a text (1989, p. 160). Furthermore, Rosenblatt (1978) notes that in making literary judgements, "varying valuations of the same work may result both from the application of different categories of criteria and from the differing hierarchies of values within any one category" (p. 156). In judging a literary work, Rosenblatt (1978) suggests that standards be specified and the questions "for whom?" and "under what circumstances?" be addressed (p. 154). While critics may turn to the author's intention as the only way to validate their interpretation of the text, Rosenblatt is sceptical. That is, although the author's intention may be sought after, it cannot truly be known. Also, if it were known, such intentions need to be validated by the text anyway (1989, p. 161). Possible suggestions out of the dilemma are offered by Rosenblatt (1989, p. 162). Because of a shared cultural milieu with an assumed shared criteria of validity, readers can agree upon an interpretation. Or alternative interpretations of the same text may be agreed upon, with some readings satisfying the criteria more fully than others. Even if there is disagreement based on a certain criteria, Rosenblatt (1989) considers this beneficial for fostering communication and self-awareness amongst readers (p. 162). In all likelihood, the way readers make meaning are the ways they will validate their reading which includes attempting to recover the author's intention (1989, p. 162).

In conclusion, Rosenblatt (1978) considers "literature" as a certain kind of activity of human beings in our culture" (p. 140) which is valuable through a transactional reading process that is aesthetic. Even if readers are members of minority groups, Rosenblatt (1978) considers literature written about them to be meaningful to all members of society because "the capacity of the literary work of art [enables] the reader to transcend personal limitations, whether of temperament, sex, race or culture" (p. 142). That is, rather than these groups rejecting the "dominant literary ethos" and claim certain realms of literature as their own, Rosenblatt (1978) proposes that the range of critical voices be widened (p. 143), with implications that both minorities and literary scholars will benefit. While Rosenblatt includes this idea in her philosophy of literature developed mainly to bridge the gap between students and literary scholars, certain assumptions about the purpose of literature and class of students may have been made. Whether the same philosophy can be applied to women, various cultural groups or all students may require further study.

In various disciplines and areas of study which attempt to determine the importance of literature, fiction is often the source used with the intended message of it being a creative literary work. Sometimes "story" or "narrative" are used as synonyms, but sometimes they are distinct concepts which still need defining and further study. Whatever term is used, however, the fact remains that the value of stories has been and continues to be a subject and a means of study. That is, understanding stories entails considerations of the text either written or read as well as its wider contexts. The vast array of literary theories, models and types of research attest to academic interest in stories and the various attempts to explore the possibilities of story. Primarily, based on reader-response theory that follows Rosenblatt's holistic philosophy of "literature", examples of the range of empirical research which developed as attempts to determine the relative importance of story include the following: influences on attitudes, values and behavior of adolescents (Culp, 1977), gender and reading (Flynn, 1983), understanding the context of identity (Grant, 1984), development of story liking through character identification, suspense, outcome and resolution (Jose, 1984), morals (Pillar, 1983), vocabulary development (Watson, 1987), effects of genre and tone (Zaharias, 1986), importance of knowledge in reading (McGregor, 1979), comprehension (Cullinan, Harward & Galda, 1983), emotions and literary meaning (Bleich, 1969), subjective and objective reading (Britton, 1984, Galda, 1982), the influence of school settings on responses (Hickman, 1981), oral tradition strategies in story comprehension (Au & Jordon, 1981), developing ways of learning (Feathers, 1987, Petrosky, 1985), the transformative property of literature (Hade 1988), and the value of anthologies (Gulesian & McConachie, 1985). A model for "rethinking" the teaching of English is offered by Miall (1990). Literary response is structured in terms of learning skills, literary competence, and cognition which are areas that can be taught and are thus within the realm of the teacher's authority (p. 9). Emotion and self-concept are areas of the student's authority and the bases for developing further literary understanding (p. 9). The model is important for its implications that prompt teaching as "a progressive transfer of authority from teacher to student" (p. 8) and literary response as a cognitive, emotional and literary learning experience based on critical awareness (p. 10). The diversity of response to literature research reveals the numerous influences and the many different ways that students could develop meaning by reading texts. Simultaneously, proposed models and types of response to literature research are indicative of the various perspectives that academics use in understanding the complexity of how and why literature is important.

As a further indication of the vastness and diversity of reader response research which is mainly empirical and which supposedly grew out of Rosenblatt's philosophy of literature and transactional theory of reading, Galda (1983) presents an overview of the field. She focuses on a number of major or representative studies which were done from the late 1960's to the 1980's. To systematize the studies, Galda categories the types of research according to the researchers' particular focuses: the reader, the text, the context, and the methods of analysis or evaluations. Galda also presents such studies in terms of common findings or particular approaches. Various studies by researchers such as Holland, Cooper, Applebee, Petrosky, Britton, Squire, Bleich, Hickman, Angelotti, and Galda were often referred to. Theories or ideas by Rosenblatt, Fish, Iser, Holland and Lesser were also briefly mentioned.

Accordingly, research which focused on the reader included the readers' personal styles, preferences, and experiences; cognitive development; and the reader's concept of story (Galda, 1983 p. 2). In respect to the readers' personal styles, preferences, and experiences, Galda (1983) notes that certain studies revealed that characteristic manners of responding were linked to personalities; that readers chose to respond in various ways which were interpretative or evaluative or were subject to personal preferences or classroom experiences; that past experiences expectations for reading, and reading ability were some influences that affected students' responses (p. 2). In examining the cognitive development of readers, various studies focused on the importance of the readers' attitudes, the development of formal operational thought, and the significance of maturation in students' evaluations of text (Galda, 1983, p. 2). The students' concept of story or what they knew about literature influenced how students responded. While Galda notes that Applebee (1978) demonstrated that as children mature, their concept of story becomes more complex, how this is reflected in their responses needs further investigation (p. 2). In general, such studies verified that researchers were aware of the importance of the reader in the reading process and their findings validated how varied aspects of the reader influenced their responses.

In respect to research that focused on aspects of text which may influence students' responses, Galda (1983) includes studies dealing with particular features such as literal meanings (p. 2), and aspects of style, and characterization such as story endings, points of view, complexity of syntax, and age and maturation level of main characters (p. 3). Galda (1983) summarizes the importance of text by concurring that "aspects of text can influence both the on-going construction of meaning and responses to the text as a whole" (p. 3).

The way readers respond was regarded by Galda (1983) to be subject to the context in which the response was generated (p. 3). In support of this idea, Galda (1983) refers to general findings in certain relevant studies. Revealed then are the following: individual free association generated different kinds of responses than did group discussions, oral and written tasks resulted in differences in responses, and physical surroundings such as classrooms influenced students' responses (p. 3). Galda (1983, p. 3) also notes that researchers examined verbal responses in various contexts. One variation used in studies was the time given for responses which included during or after the reading process or responses over time. Contextual variations also included the forms of responses which were oral or written, or presented in a questionnaire format. Similarly, the setting for responding varied as it was either an individual one or a combined individual and group setting. Contexts in studies also varied according to whether the readers were adults, adolescents, or children. Methodologies, in terms of structured responses, case studies or ethnographies also became contexts for responses. Modes or categories of responses such as interpretation, engagement and evaluation were used in early studies and modified in later studies to describe responses.

While Galda (1983) recognizes a system of analysis to have been developed by Squire and Wilson, she explains more fully the system developed by Purves and Rippere (1968). Purves and Rippere developed categories which arose from students' written responses to analyze their responses. Originally there were 115 elements and 24 subcategories. The subcategories were later modified into four broad categories: personal, descriptive, interpretative and evaluative. Eventually these categories became "the basis of instruments designed to measure or describe response" (Galda 1983, p. 3). Such analytic instruments took the forms of a statement analysis, an essay analysis or a response preference measure (p. 3). Galda further notes that according to the study of Cooper and Michalak (cited in Galda, 1983, p. 4), these instruments did not measure the same thing as assumed and that the essay analysis had greater construct validity. Galda (1983) further explains how Purves' categories for analyzing responses may be problematic (p. 4). For instance, Purves' categories were considered in some cases to "obscure information about the responses being analyzed" (Galda, 1983, p.4). That is, rather than consider evaluation as separate, it has been suggested by Applebee in 1973, and Galda in 1980, that evaluation be considered as encompassing, personal, descriptive and interpretative statements (cited in Galda, 1983, p. 4). Also Purves' concept of evaluation is "undimensional" as it applies only to the context being evaluated (Galda 1983, p. 4). As an alternative to what is evaluated, Galda (1983) elaborates on Applebee's 1973 and 1978 hierarchial model of evaluation of *how* a reader evaluates (cited in Galda, 1983, p. 4). Applebee developed four stages of evaluation based on Piaget's stages of cognitive development. The first stage was an "undifferentiated" evaluation in which response and object are not separated. In the second stage, responses are categorized in terms of personal or textual attributes. In the third stage, the analytic evaluation, students explain their responses by giving reasons based on literary or personal awareness. In the fourth stage, evaluation combined with generalizations include responses in which students relate the work or themselves to the world in general. According to Galda, Applebee's model of evaluation is reader-text differentiated and favorable along with Purves' categories for adoption to her own model of classifying oral responses in 1980 (Applebee cited in Galda, 1983, pp. 4-5). Her model thus includes an analysis of reader-text differentiation in each of four stages of responses: comprehension, involvement, inference, and evaluation (p.

5). Evaluative responses are further categorized into undifferentiated, categoric, analytic, and generalized responses (Galda 1983, pp. 5, 6). Galda considers her model to have the potential for describing styles of oral responses or how students respond which also reveals what teachers do (1983, p. 6).

Galda (1983) summarizes her overview with such ideas that the strength of so much research lies in the similarities of findings (p. 6). Further, while she states that the theory of response to literature is valid, she does acknowledge that more research will add more detail to what is already known (p. 6). Interestingly enough, some of the further research that Galda proposes in this 1983 article is the need for understanding how students' concepts of story affect their understanding of literature and how their constructs of reality affect their response to realistic literature (p. 6). It is such questions that could apply to this particular research project.

Trevor Gambell (1986) also provides an overview of response to literature theories and empirical studies as being the most appropriate approach to teaching literature in schools.

Literature

The existence of "literature" although not always acknowledged as such, has prevailed in various societies and culture through time. Defining literature, however, has been problematic as noted by Eagleton (1983) and various literary theorists or critics in Hernadi's collection of essays (1978, 1982). Rosenblatt (1978) also admits to the difficulty of defining literature. She refers to Aristotle being concerned with not having a "single term for all kinds of literary works of art" (p. 22). Rosenblatt (1978) also notes that "literature" is a "fluid" term (p. 22) which has been defined in various ways: as "anything printed, as writing of high quality, and "sometimes as a work of art" (pp. 22, 23). She settles for the definition of literature to be "the literary work of art" (p. 23). The definition of literature for Eagleton (1983) is not so easily compromised; instead the question of What is Literature? becomes the issue. According to Eagleton (1983), what literature is becomes a matter of perspectives and methods used by groups of people trying to understand it. Academically, such perspectives include those from various disciplines: history, sociology, anthropology, philosophy, psychology, politics and linguistic (Eagleton 1983). Furthermore, particular perspectives and methods from certain areas within these disciplines became incorporated into the study of literature as attempts to determine the meaning of literature. Eagleton (1983) presents the strengths and weaknesses of these various methods as they have been used in literary theory or criticism: phenomenology, hermeneutics and reception theory (Chapter 2), structuralism and semiotics (Chapter 3), post-structuralism (Chapter 4), psychoanalysis (Chapter 4) and political criticism (Conclusion). Eagleton like Rosenblatt also includes literary perspectives that focus on the reader, the text, the author and/or the processes of reading. In a method of argument involving a thesis, antithesis and eventual synthesis, Eagleton examines the various definitions of literature while exposing his idea of the purpose of literature.

Consequently, Eagleton (1983) notes that literature has been defined as "imaginative" writing in the sense of fiction--writing which is not literally true" (p. 1). Such a definition had its origin in the 19th century, the Romantic period (p. 18). Eagleton finds fault with this definition because of the questionable distinction between "fact" and "fiction" (p. 1). That is, some works meant to be factual can be read as fictional and vice versa (p. 2). For instance, the word "novel" used in England in the late 16th century and early 17th century applied to both true and fictional events (p. 1), and news reports weren't really considered to be factual (p. 2). Furthermore, the term "literature" which Eagleton indicates was invented around the turn of the 18th century, applied to "the whole body of valued writing in society" (p. 17). Literature as "imaginative" writing was also regarded by Eagleton to be a dubious distinction because it excluded the possibility that writings in other disciplines may be imaginative (p. 2). Literature has also been defined as using language in peculiar ways (p. 3). According to the Formalists, literature was "deformed" discourse (p. 4.). Eagleton discredits this definition because of their assumption that there is a single "normal" language shared by all members of a society (p. 5). Further, the function of a piece of writing needs to be understood in its social context before its "literariness" can be decided (Eagleton 1983, p. 5). All literature has been thought of as poetry because of the inherent properties or qualities of language which draw attention to itself (p. 6). Eagleton disagrees with this concept because he believes that language does not have inherent properties and that some writing is "fine" "precisely because it does not draw undue attention to itself" (p. 6). In response to literature being "non-pragmatic" discourse, Eagleton responds by stating: "'Literature' may be at least as much a question of what people do to writing as what writing does to them" (p. 7). Literature has also been thought of as "focusing on a 'way of talking' rather than on the reality of what is talked about" (p. 8). That is, literature is a "kind of 'self-referential' language, a language which talks about itself" (p. 8). Eagleton finds this definition dubious because "the truth-value and practical relevance of what is said is important" in much that is classified as literature (p. 8). Furthermore, literature cannot be "objectively" defined (p. 8). Literature, then, is defined in accordance to "how somebody decides to read it" (p. 8), which they usually do by relating themselves to the writing (p. 9). According to Eagleton, "there is no 'essence' of literature whatsoever" (p. 9). Instead, "some texts are born literary, some achieve literariness, and some have literariness thrust upon them" (p. 8).

Value-judgements have also been used to define literature in terms of quality and in terms of what is and what isn't literature (p. 10). That is, if literature is writing that people think is good, then Eagleton queries the existence of "bad literature" (p. 10). Moreover, Eagleton considers value-judgements to be "notoriously variable" (p. 11). Since we always interpret literary works in the light of our own concerns (p. 12); then "anything can be literature, and anything which is regarded as unalterably and unquestionably literature---can cease to be literature" (p. 10). Also, literature of the past may be valued then and in the present but for different reasons (p. 12). According to Eagleton, "all literary works, in other words, are 'dewritten' if only unconsciously, by the societies which read them; indeed there is no reading of a work which is not also a 're-writing' (p. 12). It is such reasons that lead Eagleton to make a further statement: "Literature, in the sense of a set of works of assured and unalterable value, distinguished by certain shared inherent properties does not exist" (p. 11). Nonetheless, Eagleton recognizes that defining or speaking about literature involves value-judgements that are both subjective and factual. Basically, personal "interests are constitutive of our knowledge" (p. 14). Furthermore, as we are all members of a particular society, values and facts are also deeply rooted in shared cultural and social beliefs or interests (p. 14). Eagleton is thus speaking of an ideology. Moreover, "the concealed structure of values" lies in another kind of ideology that Eagleton politically defines as "those modes of feeling, valuing, perceiving, and believing which have some kind of relation to the maintenance and reproduction of social power" (p. 15). The definition of literature for Eagleton thus entails value-judgements based on social ideologies "by which certain groups exercise and maintain power over others" (p. 16).

Consequently, "there is no such thing as a literary work or tradition which is valuable *in* itself"; and "the so-called 'literary canon' the unquestioned 'great tradition' of the 'national literature' has to be recognized as a construct, fashioned by particular people for particular reasons at a certain time" (p. 11). Literature as the literary canon is comprised of certain pieces of writing selected as being amenable to a particular type of discourse chosen by a select group of people to serve their particular ideology (p. 201). Eagleton also regards most literary critics through critical discourse to aid in maintaining the "power relations between literary-academic institutions" and "the ruling power-interests of society at large" (p. 203). As for literary theory, it like literature is illusory as perspectives from other disciplines are used in defining or understanding 'literature' (p. 204). "Literature", literary theory and literary criticism" all become something else (p. 197). In other words, defining literature as an entity remains elusive in spite of the many attempts (p. 197). In a sense, determining what literature is can be analogous to the fable of the blind men who while holding onto separate parts of an elephant, believe that each has the understanding of what an elephant really is.

If there is no object or unity of an object nor a unity of the method in studying literature, how can literature be studied? (p. 197). Furthermore, of what use are literary theories? To this Eagleton responds that the various literary theories with their strengths and weaknesses do offer valuable concepts for a different kind of discursive practice (p. 206). The formal devices of language which are of interest to formalists, structuralists, and semioticians, the concern of reception theorists who are "concerned with how these devices are actually effective at the point of 'consumption'", the power of identity especially for women through deconstruction theory, and the fulfillment of desire through psychoanalytical theory all contribute (p. 206) to rhetorical discourse which is creative as well as critical (p. 207) and which may be humanly transformative (p. 206). However, Eagleton does state that "any attempt to define the study of literature in terms of either its method or its object is bound to fail" (p. 210). That is, the study of literature should be a "strategic" one (p. 210), which means "asking first not *what* the object is or *how* we should approach it, but *why* we should want to engage with it in the first place" (p. 210). Eagleton is thus concerned with "the kinds of effects which discourse produces and how they produce them" (p. 205). Eagleton through "radical" (p. 206) is proposing the study of literature to be rhetoric in the traditional sense of the word which includes examining people's responses to discourse in a wider social context (p. 206). Such a means of study further emphasizes Eagleton's belief, "that there is no such thing as literature which is 'really' great or 'really' anything, independently of the ways in which that writing is treated within specific forms of social and institutional life" (p. 202). Like the liberal humanists, Eagleton agrees that the *point* in studying literature is not "in the end, a literary one" (p. 208). However, unlike liberal humanists, Eagleton acknowledges that "literature has a *use* (p. 208). Other literary theorists and critics may defend their study of literature to be based on "studying our modes of sense-making will deepen our critical self-awareness" (p. 207), which Eagleton does not deny but does also ask to what end (p. 207). He notes that liberal humanists attempt to answer this with "it makes you a better person" (p. 207), that "literature can be transformative" (p. 207). However Eagleton finds fault with these claims. To him, "liberal humanism is a suburban moral ideology" (p. 207) and their concept of a "better" person is one who is able to fit into society's mould. Eagleton also questions the transformative power assumed by liberal humanists, since he views liberal humanism to deal in abstractions which are removed from practical and actual social or political situations of people (p. 207). Instead, if literature is to be transformative, Eagleton proposes that a study of literature must be a question of "*genuine* moral argument" which is also political (p. 208). Eagleton also proposes that literature be studied with a conscious awareness that political struggle involves defending one's common cultural identity especially if one's language and custom have been uprooted and "alien ways of experiencing" (p. 215) have been introduced. Eagleton's reason for stressing the purpose of studying literature in our society within social, cultural and political contexts may be the death of a literary canon (p. 204) but it may be a way of resurrecting "literature" as a viable activity that is functional and meaningful to all members of society.

Eagleton's efforts in defining literature were addressing a "current crisis" in the field of literary studies (p. 214). That is certain writing such as that by women or the working class and works of the "culture industry" such as the media were usually being excluded by literary institutions because such works "interrogate the ruling definitions of literature" (p. 216). However, as Eagleton has demonstrated, the basis of this argument, a definition of literature, is itself problematic. Eagleton exposes the decision of exclusion to be an authoritarian one (p. 207) which gives him further reason to promote the moral need of placing literary studies primarily in a political context. This is not to say that Eagleton discredits the personal "lived experience" in reading which a reader may use to judge a work (p. 200). Nor does Eagleton oppose "independent thought, critical dissent, and reasoned dialect" brought about through the study of literature (p. 201). Instead, Eagleton regards these responses to be worthy of being taken seriously if literature is to realistically contribute to democracy (p. 200) or humane education (p. 201). Similarly, Eagleton would likely support students who, after reading and talking to each other, might question "some of the values transmitted to them" as well as "interrogate the authority by which they are transmitted" (p. 200). While acknowledging "literature" and the value of literary studies, Eagleton provides his own elusive definition as "'literature'...a name which people give from time to time for different reasons to certain kinds of writing within a whole field of... 'discursive' practices" (p. 205). The study of "literature" then becomes a study of this whole field of practices. Eagleton thus offers a different kind of discourse which sets the objects ("literature") dealt with in other theories into a wider context and thereby transforms them (p. 205). Paradoxically, Eagleton has "re-defined" literature in similar terms that make it inclusive rather than exclusive. Important to Eagleton then is that academics and students develop a critical awareness of why literature is studied as it applies to reality, which according to Eagleton has not been "the story of modern literary theory" (p. 196).

Although most people studying literature have not admitted nor concerned themselves with the problem of defining literature, those such as Eagleton who have raised the question may have contributed to making others aware of their own assumptions. In this way as well as by presenting another perspective on literature, Eagleton's theory has implications for my study. For instance, it is presumed that Eagleton would consider Inuit writing to be literature, but would it be acceptable to the "literary canon"? Also, are students in my study aware of political implications in literature? What purpose do they consider literature to have? Eagleton's ideas are important to consider in themselves but also because they raise questions when applied to a realistic and intercultural setting.

Fiction

Although What is Fiction? is also a question that could be asked, a definition is varied and somewhat problematic. Abrams (1988) in *A Glossary of Literary Terms* gives a brief overview of various perspectives and methods which literary critics and theorists have used to classify and to descriptively or normatively define fiction. Accordingly, while the traditional studies of fictional narratives are primarily focused on rhetoric and aesthetics, Abrams notes that there has been a revived interest in these works because of the recent development of a theory of the "poetics of fiction", termed narratology. (p. 62). While being influenced by concepts from such works as Wayne Booth's *The Rhetoric of Fiction* (1961) and Aristotle's *Poetics* (4th Century BC) narratologists also relied on the theories and methods of formalism, french structuralism and semiotics (p. 62). The main interest of narratologists is "in the way that narrative 'discourse' fashions a 'story' into the organized form of a plot" (p. 62). "Story" is defined "as a simple sequence of events in time" (p. 62). Narratology as a systematic study of narratives is an attempt "to formulate a 'morphology' or 'grammar' of storytelling as an ascending order of levels in the organization of narrative formulae" (p. 62). It also attempts "to establish the system of shared 'rules' that govern all possible forms of narration" (p. 62). Eagelton (1983) notes the contribution of various narratologists. An early contributor was Russian Formalist Vladimir Propp, who reduced all folktales to "seven spheres of action" and thirty-one fixed elements or "functions" (cited in Eagleton, 1983, p. 104). A.J. Greimas (cited in Eagleton, 1983) established six actants or structural units: Subject and Object, Sender and Receiver, Helper and Opponent, (p. 105). Tzvetan Todorov used a system of nouns, adjectives and verbs and was able to read each story in *The Decameron* as extended sentences (cited in Eagleton, 1983, p. 105). Gerard Genette (cited in Eagleton, 1983) used a system of classification and made a distinction between narration, the act and process of telling a story; and narrative, what it is you actively recount (p. 105). Narratologist as a structuralists demonstrate that the literary work as a product of language is a human construct of certain shared systems of signification (1983, p. 106, 107). "Fictional" texts as storytelling in the written form are useful for establishing these systems and for demonstrating that storytelling or narratives and perhaps "fiction" are universal constructs, which is not unlike Levi-Strauss' concept of myths (1983, p. 104).

Abrams (1988) uses other perspectives of theorists who while focusing on the use of language in a literary work, do so in order to define fiction, Basically, Abrams defines fiction as "a term often used inclusively for any literary narrative, whether in prose or verse, which is feigned or invented, and does not purport to be historical truth" (p. 62). Contemporary definitions of fiction refer mainly to prose narratives which include the short story and novel (p. 62). According to Abrams, there have been philosophers and some literary critics who considered that the types of sentences used in a text constitute the fictionality of the text (p. 62). Fiction as truth or falsehood is their concern as is a criteria for making such judgements (p. 62). One view of this purports that "'fictional sentences' - which seem to refer to nonexistent persons, places and events - are to be taken as references to a special world, 'created' by the author, which is analogous to the real world, but contains its own setting, beings and mode of coherence" (p. 62). Another view referred to by Abrams is that expressed by others such as J.A. Richards who held that fiction is a form of emotive language composed of "pseudostatements" which do not correspond with the facts to which they point (p. 63). Most current theorists support yet another view of which an early version was expressed by Sir Philip Sidney in 1595 (p. 63). The recent and commonly accepted version of fiction is one in which "fictive sentences are meaningful according to the rules of ordinary non-fictional discourse...but they are not put forward as assertions of fact and therefore are not subject to the criterion of truth or falsity..." (p. 63). Speech act theorists also focus on the language of the text in defining fiction. They define a fictional text or all genres of literature to be "fictive utterances" (p. 63). That is, all fictional texts are such because they are "imitations or fiction representations of some type of 'natural' discourse" (p. 63). Speech act theorists consider "that a writer of fiction only 'pretends' to make assertions or 'imitates' the making of assertions, and so suspends the 'normal illocutionary commitment' of the speaker or writer of such utterances to the claim that what he asserts is true" (p. 63).

While various elements of the structure and form of a written work contribute to the work's fictionality, Abrams (1988) acknowledges that some theorists focus on the importance of theme or a central and controlling generalization about life. That is, such generalizations whether implied or expressed, "function as assertions that claim truth, and that they therefore serve to relate the fictional narrative to the factual and moral world of actual human experience" (p. 63). Other theorists recognize the role of beliefs of readers" (p. 64) as a criteria for truth in fiction. Similarly, the development of a "persona" or an implied author can persuasively make a literary work fictional while also giving it credence of being the work of a real person (p. 137). Thus, the author's point of view and voice or tone of a work, which may express the author's perspective (p. 144) or thoughts, temperament and sensibility, contribute to how "the story tells itself" (p. 137). Ironically the definitions of a fictional work can include both a contrast and a correspondence to the real world as perceived by the author, reader, critic or linguist.

Wayne Booth (1961) is one of those theorists who believes there is reality in fiction in terms of metaphysical truth and the subject matter which reflects reality outside of the text (1961, p. 55). Booth's criteria for fiction include the general qualities of the work itself as well as the attitudes of the author and reader (1961, p. 37, 38). While Booth pays attention to the aesthetics of a text, his main emphasis is on how a novel persuades a reader especially in respect to morality (1961, p. 397). Booth like other "traditionalists" consider realistic fiction to be a means of discovery both of one's self and one's community, which Schwarz (1986, p. 157) notes. John Gardner (1985), Louise Rosenblatt (1976) and, according to Chapter 4 of Schwarz's (1986) book on critical theories of prose fiction, Dorothy Van Ghent, all share a humanistic approach to fiction which have also been directed towards teachers and students of fiction. Defining fiction as a form communication or of art does not seem to resolve the question and premise for defining fiction in terms of reality or truth as there are contradictions, little consensus, and in one instance, no commitment.

Fiction has been defined as "creative" or "imaginative" work (Eagleton 1983, p. 18). Both Abrams (1988) and Eagleton (1983) place the definition of fiction in a historical context of how art has been defined and functioned in societies. According to Eagleton and his discussion of the rise of the English novel, a distinction between prose and verse, and between "factual" and "imaginative" writing was established in the 1800's (p. 18). That is, "poetry" meant more than verse, it signified a concept of human creativity that entailed writing about that which did not exist (p. 18). Furthermore, the use of "the word 'poetry' or 'posey' had traditionally singled out fiction" (p. 18). Fiction as imaginative writing was well established in the English Romantic period (1798 - 1832) and its meaning became descriptive as "literally untrue" and evaluative as "visionary" or "inventive" (p. 18). Early in the Romantic era, literature as a creative and imaginative art was, according to Eagleton "more than idle escapism" (p. 19); it "celebrated and affirmed" once held values that were lost to an industrialized English society (p. 19). Characterized as writing that was "creative", "spontaneous" and an "organic unity" literary works also had "deep social, political, and philosophical implications" (pp. 19, 20). Primarily through imagination, literature was to transform society according to the values embodied in literature (p. 20). The other view of literature developed at this time included "the sovereignty and autonomy of the imagination" (p. 20). In time, the Romantic artists and their art, were regarded as having little value in English society and eventually these artisans became victims of their "own creative mind" (p. 20). However out of this situation arose a different attitude and concept of literature, one called "aesthetics" or the "philosophy of art" (p. 20). That is, the importance of art, including prose fiction and verse, as an entity separate from reality and social purposes was renewed (p. 20). Re-emphasized were the assumptions that "art" was an unchanging object and "aesthetics" or "beauty" were experiences provided within the work (p. 21). Such aesthetic art was to be understood through "direct intuition" and not through analysis (p. 22). The symbol became central to the aesthetic theory as it was perceived to reunite into a harmonious whole, such conflicting parts as "mind and world" (p. 22), "subject and object, the universal and particular, the sensuous and conceptual material and spiritual, order and spontaneity" (p. 21). Such aesthetic work as a symbolic work offered "an absolute spiritual truth" and thus a way of improving the quality of life of the individual (p. 22). The "symbol or the literary artifact" was presented as an ideal model of human society throughout the 19th and 20th centuries (p. 22). Prose fiction as literature in the Romantic period was aesthetic and symbolic which at various times was "pure" art and implicitly or explicitly humanistic and transformative.

Abrams' (1988) perspective on the importance of the Romantic period for prose fiction as an aesthetic work of art differs somewhat from Eagleton's. Primarily,Abrams notes particular characteristics of aesthetic literary work within the context of literary history both in England and the U.S.A. Consequently, in England, the Romantics were reacting against the dominant and structured neoclassics as well as the attitudes of an industrialized society. In the U.S.A., Americans had recently (1775-1828) established their own national literature (p. 131), and aesthetic literature may have enabled them to reconfirm their identity as well as to expand their horizons. The U.S.A. was also facing the possibilities of a civil war near the end of the American Romantic period, and during this time, aesthetic art may have helped divert the public's thoughts from reality. In speaking of the American Romantic period, Abrams emphasizes that in this time writers of all major literary genres "produced works of an originality and quality not exceeded in later American history" (p. 131). Such works were important because they shaped the ideals and literary aims of other American writers then and later (p. 131). Their works, like the works of Shelly, Keats, and Coleridge, in England, set literary standards and contributed to the literary canon. In this way and at this time, fiction became a highly visible art form.

By placing fiction in a broader historical literary context which Abrams also provides, a further understanding of fiction's importance through time and in comparison to other literature may be developed. That is, in examining various types of literature that predominated various literary periods of literature one may gain insight into the attitudes and perceptions of literature that redefined it through time. In reference to the USA and perhaps Canada and according to Abrams (1988), that which preceded the Romantic and Early National Periods was the Colonial Period (1607-1775) in which religious, practical or historical writings were significant (p. 130). Following the Romantic Period was the Realistic Period (1865-1914), Modernism (1914-1939) and Post-Modernism (1939 to Present). In the Realistic Period prose retained its importance and realism as opposed to "romance" in prose fiction was emphasized (p. 131, 132). Modernism, developed after World War I, was literature that was experimental in form and content. It was a radical attempt "to break from the traditional bases of Western culture and of Western art" (p. 108). Basic conventions of earlier prose fiction were subverted by innovative narrative structures and language such as the stream of consciousness and the controversial style and subject matter of the avant-garde (p. 109). After World War II, the postmodernist writers continued "countertraditional experiments of modernism", while also attempting to separate from the now "conventional" modernist forms (p. 110). Postmodernists focused on revealing the "meaningless of existence" (p. 110). British literary history is similarly classified by Abrams. A difference Abrams noted, however, is that the British have had a longer history of recognized literary writing, which has influenced literature in Canada and the U.S.A. In turn, early British writing had been influenced by the Roman and Greek classics. Literary development thus becomes a process influenced by historical and literary events, both within and outside one's country. All in all, classifying fiction in the context of literary history in one or more countries is another way fiction may be defined. Albeit it may also make understanding of fiction problematic because terms of and within each area may be defined differently and the exactness of eras are not definite.

An overview of literary history reveals that once fiction was recognized as a literary form it may have been considered as a type of art through time. However, as Abrams and Eagleton note in their own ways, fiction defined as an aesthetic art which was personal yet ideal had its beginnings and importance in the Romantic Period. Nonetheless, both critics also indicated that fiction regarded in this way had social, political and economic implications. Furthermore, according to the development of literary history in both countries, canon literature was usually established in reaction to historical events or previous literary traditions. Abrams in particular exemplified that literary conventions were influenced by literature in various countries and at different times. Also through time, these conventions changed thereby creating new literature while making the previously new literature traditional in each literary period. Defining fiction as an art form thus entails understanding the various contexts and perspectives that define fiction and art itself.

In the history of literary criticism, there have been literary critics who have been interested in literature as an aesthetic art. How aesthetics is perceived and achieved varies, however, between and within each major type of criticism. There is also variation in how fiction is related to aesthetics. The New Critics of the 1940's and 1950's considered a literary work "as an isolated object with inherent value" (Abrams 1988, p. 4), which was considered to be aesthetic. Because New Critics also claimed that a literary work was comprised of "organic unity" its meaning was a coherent whole based on "meanings and interactions of words" as well as poetic language and devices (Abrams 1988, p. 223). For the New Critics, the meaning of the text resided only within the text, and so they employed and advocated close readings or contextual analysis. Fiction or the fictionality of texts did not concern these critics as all genres were treated the same. A similar idea of aesthetics being a product of literary language was similarly held by Russian formalists of the 1920's and 1930s (p. 235) according to Abrams (1988). In Abrams' exploration, these critics regarded literature to be an entity unto itself because its literary language was self-referential (p. 231). Formalists applied linguistic theory mainly to poetry but also to prose fiction in order to study the literariness of a work. By "foreshadowing its medium", Formalists attempted to show that "literature 'makes strange' the world of everyday perception and renews the reader's lost capacity for fresh sensation" (p. 235). Formalists made a further contribution to the theory of prose fiction. They proposed that the subject matter of prose, which is the raw material of story transformed into a literary plot, is fictionalized (p. 236). Literary critics such as Roman Ingarden in the 1930's and Wolfgang Iser in the 1970's were influenced by the 1930's phenomenological philosophy of Husserl (Abrams 1988, p. 225), whose work Eagleton (1983) noted was characterized as "essentialism" (p. 62). When applied to literary work by Ingarden and Iser, the meaning of a text was created in the reading process which was also a process of consciousness (Abrams 1988, p. 225). Through such a process, a text becomes fictionalized and aesthetic (Abrams 1988, p. 225). Abrams explains Ingarden's concept: "Such a reading is said to be 'co-creative' with the conscious processes recorded by the author and to result in the reader's consciousness of an actualized 'aesthetic object', invested with values, which does not portray a reality that exists independently of the work, but a 'quasi-reality' -- that is to say, a fictional work" (p. 225). Abrams (1988) also explains Iser's perspective. To Iser, the creative aspect of aesthetics, resides in both the reader and text only through the reading process. That is, in the process of consciousness, the reader attempts to fill in "a number of 'gaps' in the writer's text" (p. 232). Furthermore, in the reader's active and creative reading process, the text guides but the partial patterns and unity of the work are constituted in the reading process (p. 232). Because "the experience of reading is an evolving process of anticipation, frustration, retrospection, and reconstruction" (p. 232), the "text" is continually being reconstituted. According to Iser's article (1975), the outcome of reading a fictional text is that a reader is left with an "impression" which has aesthetic value as an effect (p. 32). At the outset of reading, the aesthetic value is also the "structural 'drive'", which turns reading fiction into a communicative art (1975, p. 32). In this way, the reality of fiction for Iser (1975) is that "fiction is a means of telling us something about reality" (p. 20): a reality expressed within a text but which is not a reflection of a given reality, a reality that is transcendental which may lead a reader to contemplate the real world (p. 12) or broaden his own reality (p. 29), a reality of experience (p. 20), or "the nature of reality itself" (p. 20). The aesthetics of literature thus made an impact in literary criticism even through different perspectives and methods were used and different aspects of aesthetics, reader and text were considered. In their attempts, however, fiction attains a few more definitions.

Other theorists have used a psychological perspective to define fiction as the "creation of a world" (Benton 1983, p. 68). Coleridge's "the willing suspension of disbelief" (Rosenblatt 1976, p. 32) is important to the creative and imaginative process which can also be considered to be psychological. Maitre (1983) uses the term "possible worlds" for that which are created from "a reciprocal or dynamic interaction between the actual world and fictional world whereby we understand one in terms of the other" (p. 40). According to Maitre's theory, fictional or non-actual worlds can be both physically and psychologically possible or physically impossible. While a text's fictionality is developed through its language, content and form, it may be judged as possible in accordance to the coherence of a text (p. 15) or to a correspondence to the actual world (p. 35). However, such standards may be open to revision and interpretation (p. 40). More importantly, that which is accepted as possible or "could have happened" (p. 36) in the fictional or even the actual world are determined by the reader's attitude (p. 36) and mental abilities (p. 13). Maitre (1983) specifies these mental abilities as that of "imagining" defined as "the ability to bring to mind that which is absent from current perception" and "perception" defined "as the process by which we experience what we take to be the actual world" (p. 13). Paradoxically, imagination and perception, as attributes of the cognitive process, create both the fictionality and actuality in both a text and in the real world.

Benton (1983) considers fiction to be a "secondary world" in which "the virtual world of the text is thus central, created in the space between the writer's inner self and outer reality, recreated in the space between the reader's inner self and the words on the page" (p. 68). Furthermore, "the secondary world is conceived below the level of consciousness but above the unconsciousness" (p. 71). According to Benton (1983), the secondary world is a preconscious process occurring on three planes: a psychic level that gives conscious or unconscious depth to the imagined world, a psychic distance that measures the degree of experiential involvement, and the psychic process that measures the temporal dimension and quality of the "journey" during the reading (p. 71-72). The secondary world of the text develops by a constantly shifting viewpoint that at any and various moments brings together the psychic planes and dimensions (p. 72). Changing images created during reading are also important to give the secondary world of fiction substance and the illusion of fictional time (p. 74). Preconditions for this creative and imaginative process, however, are a 'belief' of being 'inside' of the story world, and a recognition that the secondary world is governed by certain laws which make it "an analogue to the primary one" (p. 70). According to Maitre (1983) and Benton (1983), the fictionality of a text, which is separate yet related to reality, is constructed through a conscious and unconscious psychological process that is preconditioned by the reader's attitude toward the possible and the guidance of the text.

A few literary critics have extended the psychological process of fictionality to psychoanalysis. Lesser (1957) for instance, considers that fiction has "additional levels of meaning" which are based on "our deepest and most urgent needs" (p. 224). To him, the understanding of fiction thus entails both "conscious mental operations" and "unconscious perceptions" (p. 235). That is, while fiction can be "Janus-faced", saying "one thing to the conscious mind" and whispering "something quite different to the unconscious" (p. 218), it can provide the opportunity for emotional and psychological gratification. Reading fiction, according to Lesser, can help to alleviate anxieties and guilt (p. 35) or displace fears (p. 254), as well as to allow for participation in fantasies embedded in the text and found in one's self (p. 239). In a sense, fiction is like play which Lesser calls "the father of fiction" (p. 56). Because "fiction provides an outlet for idealistic and contemplative tendencies thwarted in our daily experience" (p. 82), Lesser considers fiction to be "an unsurpassed medium for increasing our understanding of the human predicament and our own situation" (p. 234). Lesser thus values fiction as "an imaginary world" (p. 54) because it is a means for subjectively working out conflicts (p. 260), and bringing about balances such as "interpsychic harmony" (p. 268) and "catharsis" (p. 249) which are also aesthetic effects.

Holland (1980) and Harding (1962) also consider the reader's psychological process in reading fiction as serving a psychoanalytic purpose of establishing an identity. To Holland (1980), an "interpretation" of fiction "re-creates identity" especially in terms of defense, fantasy, and ego (p. 131). Furthermore, to establish an identity through text involves a psychological interrelationship of unity, identity, text and self: "Identity is the unity I find in a self if I look at it as though it were a text" (p. 121). For Holland, the process of identification is one where the text and self are unified through the psychological process of reading. To Harding (1962), however, a reader's identity, usually established through the psychological process of empathy and imagination, needs to also involve evaluation by the reader. This evaluation should be a realization that characters are only "personae" created for "the purpose of communication" (p. 147). That is, the personal identification of a reader with characters and events in a text should go beyond the specifics to generalized "possible human experiences" (p. 147).

The value and definitions of fiction held by those literary critics or theorists who consider fiction to serve psychological and emotional needs may best be explicated in the following quote by Lesser of a passage from Havelock Ellis' *Dance of Life*:

> [C]ertain books may have to knock again and again at the closed doors of our hearts "Who is there?" we carelessly cry, and we cannot open the door: we bid the importunate stranger, whatever he maybe, to go away; until, as in the apologue of the Persian mystic, at last we seem to hear the voice outside saying: "It is thyself." (Cited in Lesser, 1957, p. 83).

"Fiction" has been equated with the term novel. In order to understand how fiction came to be entails an awareness of how the novel and its various classifications were developed. Abrams (1988) provides such an overview. The current term "novel" applies to "extended works of fiction written in prose" (p. 117). While the novel is also an extended narrative, it differs from the long narratives in verse by writers such as Chaucer or Milton (p. 117). Because of the derivatives of the term "novel," this literary work became known as a "romance" or "novella," which was a short story in prose. Predecessors of the novel as we know it included a collection of tales in one work, or the novelette, a prose fiction of middle length. The picaresque narrative, developed in 16th century Spain, is considered to have advanced the development of the novel and to have broadened the definition of fiction. As fiction, it was "realistic in manner, episodic in structure, and often satiric in aim" (p. 118). Cervantes' *Don Quixote* (1605) is considered to be "the single most progenitor of the modern novel" (p. 118).

The present definition of novel was established in England in the early 18th century. Since this time, Abrams (1988) notes that a system of classification and categorization was established to incorporate the various types of novels being written and accepted by the literary canon. As a result, the concept and definition of novel became more complex. Accordingly, the early development of the novel included narrative works classified as novels of incident or character, as well as epistolary novels. Novels have also been classified according to the kinds of plots: tragic, comic, satiric, or romantic. A further distinction has been based on two types of prose fiction, realism and romance. According to Abrams, novels have also been classified into subclasses "based on differences in subject matter, emphasis and artistic purposes" (p. 119). These subclasses included the novel of education, the social novel, the historical novel, the non-fictional novel, and the regional novel. Experimentation in fictional techniques has resulted in new classifications: the anti-novel, magic realism, and metafiction. The anti-novel is "a work which is deliberately constructed in a negative fashion" which violates traditional norms and literary conventions (p. 122). Magic realism has realism interwoven with fantastic and dreamlike elements (p. 122). Metafiction, defined by John Gardner (1985), is a "story that calls attention to its methods and shows the reader what is happening to him as he reads" (p. 87). This class of recent novels may be called fabulation, a term popularized by Robert Scholes (cited in Abrams, 1988) and defined as novels "which do not fit the traditional categories either or realism or of romance" (p. 122). The novel in its development appears then to be a matter of focusing on particular aspects of the novel while also broadening the concept. Although novels are considered to be prose fiction, those that are nonfictional or historical are included through subclass categories. Traditional form which is altered by recent novels are similarly included. The definition of novel is thus not restricted to a particular structure or content, or even to fiction based mainly on imagination. Ironically, in spite of the complex system of classifications, the distinction between fiction and non-fiction in novels is becoming blurred, a situation which was true of the earlier stories that were the predecessors of novels.

The term "fiction" has also been equated with "short story". To understand how the short story has been developed and defined is also to understand how fiction is defined. Abrams (1988) also provides an overview of the short story. Abrams defines a short story as "a work of prose fiction" (p. 172). In many ways the short story is similar to the novel in terms of kinds of plot, point of view, and modes of writing which include fantasy, realism or naturalism (p. 172). Terms used to analyze the component elements, the types, and narrative techniques are the same (p. 172). Similarly, a short story, "organizes the action, thought, and interactions of its characters into the artful pattern of a plot" (p. 172). Although first applied to drama, most conventional stories follow the plot pattern of Freytay's pyramid developed in 1863 and which includes the rising action, climax and falling action (p. 141).

Unlike the novel, however, the short story is short. Furthermore, because of its short length, there are certain limitations "in the choice and management of elements" for desired effects (p. 173). Edgar Allan Poe who is often considered "the originator of the short story as a specific genre defined the short story 'as a prose tale'" (p. 173). His definition referred to "a narrative which can be read at one sitting of from half and hour to two hours and is limited to 'a certain unique or single effect' to which every detail is subordinate" (p. 173). It is this definition that applies to many short stories even today. However, many stories also diverge from this definition. The short story is "slightly elaborated anecdote of perhaps five hundred words" (p. 173), while the novelette in length lies between a short story and a novel (p. 173).

In placing the short story in a historical context, Abrams (1988) states that "the short narrative in both verse and prose is one of the oldest and most widespread of literary forms" (p. 173). Predecessors of the short story include the following: the fable which is a moral story (p. 6), the folktale which includes myths, fables, tales of heroes, and fairy tales (p. 69), and the fabliau which is "a short comic or satiric tale in verse dealing realistically with middle-class or lower-class characters and delighting in the ribald and obscene" (p. 60). Folktales which originally were narratives in prose by unknown authors and were orally transmitted were commonly found in many countries. Another early type of story was the frame-story which is "a preliminary narrative within which one or more of the characters proceeds to tell a story" (p. 173). Chaucer's *Canterbury Tales* (1387) is an example. While these earlier forms of stories may have influenced writers of fiction through time, it was the narrative prose form developed in the early 19th century which most closely resembles the contemporary short story.

The extensive classifications and complex definitions of literature and fiction can be traced back to the influences of Aristotle's *Poetics*. A 1981 translated edition by Leon Golden with comments made by O.B. Hardison presents and clarifies Aristotle's concepts while being subject to some interpretation. Accordingly, *Poetics* was written between 347 to 322 BC (p. 56). While poetics is defined as "a methodical, philosophical investigation into the nature of literary art", *Poetics* is also a discussion of "techne", the "art of making" literature (pp. 64-65). The aspects of "poetry", interpreted as literature (p. 64), which Aristotle selectively focuses upon have become standard considerations. Such aspects while not all of Aristotle's terminology, include the following: genres, "plot", "characters", organization, "emotions", "effect", details, language, "thought", "audience", authors, and purpose. Aristotle explains many aspects of literature in the context of tragedy, which is mainly characterized as "an imitation of a noble and complete action" presented dramatically for an effect of "catharsis" (p. 11). Plot is more important than character (p. 13). In comparing genres, epic is different in length of plot and meter, and the poem speaks for itself (p. 43). An epic creates the irrational and tragedy creates the marvellous (p. 44). In both, it is false to assume that events following a true event are equally true (p. 45). Plot, a crucial aspect in Aristotle's concept of literature, is defined as "an arrangement of incidents" (p. 12). He categorizes the parts of a plot to be a beginning, a middle and an end (p. 14). The entire plot should be of sufficient length to be retained in the memory and for "changes in fortune" to occur "in accordance with probability or necessity" (p. 15). Events as they might occur and have the capability of occurring should be presented (p. 16). A plot is also unity (p. 16). Aristotle establishes two types of plot: the simple and the complex (p. 18) which both deal with how a "change of fortune" arises (p. 19). In a simple plot, there is no reversal and recognition; in a complex plot, there is one or the other, or both (p. 19). A resolution of a plot should occur through the plot itself and "not by means of the 'deus ex machina'" (p. 26). Aristotle further divides a play into two parts. The complication is "that part of the play from beginning up to the first point at which the change occurs to be good or to be bad fortune" (p. 31). The second part of the play, the resolution, occurs from "the beginning of the change in fortune to the end of the play" (p. 31). Aristotle also considers literature to be a narrative constructed by a dramatic plot in which a single action is complete (p. 42). Characters to Aristotle are secondary to plot especially in tragedy, but nonetheless are important if not to carry out the action (p. 12). Accordingly, careful attention needs to be paid to select types of characters suited to their purpose (p. 13) in such ways that are realistic and consistent (p. 26). Value judgements made on character's speech or actions should be made in the context of the character's situation which may also involve other characters (p. 47). The organization of a literary work is noted by Aristotle in his reference to parts comprising a whole for a particular quality (p. 12). Tragedy, for instance, has plot, character, diction, thought, and melody as aspects to unify (p. 12).

Emotion is regarded to be part of literature as well. For example, pity and fear are emotions evident in tragedy for which Aristotle makes a distinction: "'pity' is aroused by someone who undeservedly falls into misfortune'" "'fear' is evoked by our recognizing that it is someone like ourselves who encounters this misfortune" (p. 22). Such emotions are important for the effect of "catharsis" which has been defined as "clarification", "purgation" or "purification" (p. 116). A particular emotion elicited by a memory of an emotionally significant event may also occur (p. 28). An aspect related to emotions is effect which for the most part were to be pleasing. Recognition of external signs or contrivances, or recognition because of reasoning or arousal from the incidents themselves (p. 29) seem to also imply an effect. A desired effect is further dependent on the persuasion of the literary work. Aristotle suggests a preference for "persuasive impossibility to an unpersuasive possibility" (p. 50), since such works "illustrate what is better than the acutal," even if they appear "contrary to reason" (p. 50). Details are important especially in respect to the plot. That is, in order to convey the plot clearly and effectively, details should be used to present the events visually, including gesture. A universal form of the plot can also be extended by adding episodes (p. 30).

Language and thought are two more aspects of literature which Aristotle considers. The use of language is important for the different meanings of words (p. 49). Aristotle focuses on diction which he defines as the "expression of thoughts through language which is the same whether in verse or prose" (p. 13). Diction is classified into two types: one type uses standards words while the other type uses unusual words" (p. 39). The employment of these types of words should produce different styles of diction and Aristotle considers a combination to be the best (p. 39). Thought presented as speech is subdivided by Aristotle into "proof and refutation and the production of emotional effects" (p. 33). The metaphor is also an effective use of language in literature (p. 37 38).

The audience should be considered because according to Aristotle, they need to add something in order to see the point of literature (p. 51). The poet (or author) has importance as being the initiator in various ways: of things in the past or as they are now, of things that ought to be, of what people say or think to be (p. 46). Imitations are further distinguished by means, object and manner (p. 6). For Aristotle, the poet's intention and the purpose of literature as a work of art is the "imitation of human actions and life, and happiness and misery" (p. 12). In the evaluation of a poet's work, Aristotle indicates that errors in representation of impossibilities without reason are impermissible (p. 47). Furthermore, if a work of art is criticized because it is "not a truthful representation", an argument can be made that the work represents "the situation as it should be" (p. 47). The role of the poet thus differs from that of the historian. In contrasting these types of authors, Aristotle notes that "historians narrate events that have actually happened" (p. 17); while poets usually write what might happen but actual events could be included if they are considered to be a "class of probable or possible" (p. 18). Also, poetry is considered to be more concerned with the universal, and history, more with the individual (p. 17). Another characteristic particular to the poet is emphasized by Aristotle: "it is necessary for the poet to be inventive and skillful in adapting the stories that have been handed down" (p. 24). Generally, in Aristotle's explanations of epic poetry, comedy and tragedy, he demonstrates that all as works of art imitate life and nature but in different ways (p. 3). Moreover, Aristotle considers "the art of poetry" a term applicable to all literature, to be valuable and natural way for humans to learn about life in a non-threatening way (p. 7). Also, this learning or understanding from art should be a pleasurable experience, and so a coherent whole of the parts which allows for discovery is important to Aristotle according to Hardison's commentary (1981, p. 295).

Aristotle in investigating literature demonstrates what he proposes: that analyzing literature through definitions and classifications should help one understand literature better in order to appreciate it more. Aristotle's discussions of the potentials of literature have thus been incorporated into all aspects of literary studies and writing by literary theorists, critics, and authors through "literary time" in spite of different perspectives and particular focuses. In many ways, Aristotle's concepts of literature established the foundation of literary tradition as we know it in the Western world as well as standards used by the literary canon; that is, Aristotle structured many literary minds. While many have regarded Aristotle's ideas of *Poetics* to be a positive contribution to the field of literature because it established the value of literature, his ideas are not beset without a few problems. In spite of an acceptance and elaboration of many of his concepts, there have been concepts which prompted further inquiry or debate because of differences in interpretations. One concept particularly problematic in itself and for defining literature or fiction is "mimesis". This Greek work has been interpreted as "to imitate", which is the interpretation used by Golden, or as "to create" (Aristotle [Golden, Trans.], 1981, p. 155). The choice of interpretation determines the purpose of literature which has particular implications for defining fiction. That is, if Aristotle meant that literature imitates or represents reality in the sense that "the poem imitates by taking some kind of human action and re-presenting it in a new 'medium' or material-that of words" (Abrams 1988, p. 83), the questions of "the nature of mimetic relationship and of the kinds of things in the external world that works of literature imitate or ought to imitate" (Abrams 1988, p. 84) still arise. Does literature imitate or create reality? What reality and whose reality? are the debatable questions asked even today, although Abrams (1988) suggests that such questions preoccupied 18th century literary theorists or critics and were supplanted by "imagination" of the 19th century (p. 84). Such a concept becomes a question of truth or reality which in turn become questions of how to define fiction. Another problem that arises out of *Poetics* is the importance of classifying and defining literature that can result in hampering rather than in increasing one's understanding of literature if it takes away from the literary "experience", which Rosenblatt (1976) has indicated. A final concept which is somewhat problematic is Aristotle's recommendation of not forgetting the traditional stories even if they are somewhat altered. This seems to have held true throughout "literary history" as noted by Abrams (1988) in his discussion of the importance of mythology (p. 111, 112), the development of the novel (p. 117) and short story (p. 172), as well as the historical development of literature in the USA (p. 130, 131) and England (p. 134). Scholes and Sullivan (1988) also provide evidence of the influence of Greek stories, many of them from the oral tradition. That is, in the development of contemporary short stories, elements of story and types of stories from the ancient Greeks were found adapted in whole or in part in modern stories including those which were Canadian. While the effort to retain traditional stories is commendable and necessary to establish a dynamic yet unified field of literature, the alterations may be problematic. That is, how much alteration is acceptable before the purpose of remembering old stories is lost and the term "traditional" becomes difficult to define. To this problem, perhaps people should ask if this process is a loss or a gain and for whom? Perhaps people need to evaluate their purpose for telling stories, and become concerned with how literature and fiction are defined, which may include a different context.

Acknowledgements of fiction or its aspects were further incorporated into various types of empirical research: reality and fantasy discriminations in literature as a study in developmental psychology (Landry, Kelly & Gardner, 1982), using adolescent fiction as a guide to inquiry (Levstik, 1982), describing responses to works of fiction (Odell & Cooper 1976), effects of reality, perception and fantasy in responses to literature (Petrosky 1976), Black responses to Afro-Americans in fiction (Sims, 1983), and the use of literary or potential space in understanding fiction (Jacobsen, 1982).

Implied in most of these studies is what Tompkins (1980) infers: "to read a text as literature is to read it as a fiction". That is, literature is fiction and fiction is literature (p. 116). Similarly, Scholes and Sullivan (1988) while admitting to defining fiction to be problematic settle the question on other definitions: "'fact' is derived from *facere* meaning 'to make or do', 'fiction' is derived from *fingere* meaning 'to make or shape'" (p. 3). Fact, literally meaning "a thing done", implies that it ceases to exist (p. 4); while fiction, retaining its meaning of a thing made, implies that it exists until it decays or is destroyed (p. 4). Facts then are kept alive through fiction (p. 4). Scholes and Sullivan also confer that "historically" originally meaning "inquiry or investigation" acquired two meanings: things that have happened or were supposed to have happened (p. 4). Thus the word "history" is derived from events of the past and a story of the events (p. 4). Similarly, fiction which can be realist or romance indicates varying degrees of imagination and history (p. 7). In general fiction occurs on a continuum with the polarized ends being history and fantasy, with imagination being the predominate characteristic of fantasy and the least predominate characteristic of history (p. 7). Truth is present in history books and in fairy tales (p. 4). It is the reader's business to adapt to whatever fictional world he enters. It is the business of the writers to make such an adaptation worthwhile (p. 12). Scholes and Sullivan (1988) also explain the reason for our interest in fiction to be that fiction is at once like and unlike life (p. 6). Roberts (1972) also recognizes the problem of defining fiction and attempts to define it in terms of classifications. Fiction is thus classified as text by value, by intention, and as genre. Roberts further considers the word "fiction" to be an institution (p. 80). To clarify what fiction is, Roberts compares it to non-fiction. Non-fiction in general only has meaning in relation to fiction at any given moment, and it may be called "not-fiction" or "anti-fiction" with two separate meanings (p. 97). Non-fiction meaning anti-fiction is "mimiture" or intended to be true (p. 95). Although Robert's system of classifications seems somewhat rudimentary, he does raise important questions regarding how culturally-specific fiction by intent is (p. 105). John Gardner (1985) is another who admits to defining fiction as problematic (p. 8), but nonetheless explains the value of fiction in various ways. Le Guin (1989) challenges the concept of fiction as hero story. Instead she considers fiction to be the untold other story, the "life story" (p. 168). A fictional novel becomes a cultural carrier bag, "a medicine bundle" (p. 169). Fiction is a way of describing "what people actually do and feel, how people relate to everything else in this vast sack, this belly of the universe, this womb of things to be and tombs of things that were, this unending story" (p. 170). In general, relatively few people studying literature acknowledge the problem of defining fiction. Instead, most people make assumptions that fiction exists either in general or in accordance to their particular definitions. Therefore, depending on the perspective used, fiction has become many things to many academics.

Reading and Writing Studies

While most literary studies have been based on the reading of literature, an understanding of literature has been advanced by theories on writing either alone or in conjunction with reading. Britton, Burgess, Martin, McLeod and Rosen (1975), Murray (1982), Emig (1971) and Shaughnessy (1977) are among the pioneering few who advocated the importance of writing. According to Britton et al. (1975), the categories of writing: narrative, descriptive, expository, and argumentative have been in existence since 1776. However, the process of writing was not a concern, and it is this on which Britton et al. focus. Britton himself proposes a three-step writing process: conception, incubation and production. Britton also develops a matrix model of writing which concentrates on function and audience. Consequently, writing is considered to occur on a continuum from transactional, expressive, and poetic. Britton also notes that the self-esteem of writers is more important than ability, and that teachers are a decided influence on how students write. Murray (1982) also focuses on writing as a process and establishes the steps of prevision, vision and revision. Revision entails internal revision of content, form and structure, language and voice, and external revision of surface features. Murray considers writing not as a product but as a discovery process. A major contribution to the theory of writing is Murray's concept of the other self. That is, at various stages of the writing process, a writer writes a collaboration with his other self that performs various functions. While the self speaks, the other self records, provides distance, and keeps track of change. The other self acts as a critic and supportive colleague who articulates the writing process (pp. 166-167). Emig's (1971) study is somewhat unique because it captures a process in progress. Also, Emig establishes differences in writing modes. In the reflexive mode, the student writer focuses on thoughts and feelings concerning experiences; in the extensive mode, the student writer conveys messages or focuses on communication. In self-sponsored writing, students write about themselves and human relations such as with peers. Shaughnessy (1977) focuses her study on the mechanics of writing such as punctuation and grammar. Her study is important in that it shows that grammatical errors are part of meaning and learning. That is, if students realize that writing is like speaking and that as writers, they are creating reading, then the mechanics of writing becomes purposeful. According to Shaughnessy, students should be more aware of their errors but for the purposes of becoming self-correcting in a way that is meaningful to them and others. In general, each of these theories or studies emphasizes that writing is a purposeful activity that involves a process of exploration and expression. A student's understanding of ideas, others and the self as well as the text as a written product are often the result.

Student writing has increasingly become the subject of research in which various approaches are used. A number of empirical studies such as the following focus on aspects of writing in particular: the influence of school on student writing (Dyson, 1984; Perera, 1984), modes of student's writing (Whale & Robinson 1978), writing as a process of discovery (Zamel, 1982), and a comparative study of language processing through writing in French and English by French immersion students (Fagan & Hayden, 1988). Other empirical studies have dealt with writing by comparing it to reading in the following ways: the effects of writing on reading (Blatt & Rosen, 1987; Marshall, 1987; Newell, Suszynski & Weingart, 1989), particular relationships between reading and writing (Flower, 1988; Smith, 1988; Smith, Jensen & Dillingofski, 1971) and metalinguistic awareness in reading and writing (Rowe & Harste, 1986). Such studies of writing reveal that the writing process is beneficial to students for language, personal and cognitive development. When related to reading, aspects of writing are found to be similar and so students' literary development are enhanced.

In spite of similarities between reading and writing, theorists such as Benton (1983) and Rosenblatt (1989) focus on the differences. In a comparison of the two literary processes, Benton (1983) notes the following: writing is "slow, laborious, and deliberate" while reading is fast and more daring (p. 68); writing is concerned with proper wording in proper places while reading "skips over words to meaning" (p. 68); writing employs "reading and re-reading as a means to its own ends" while reading is free-spirited (p. 68). Moreover, "writing grows out of the fertility of the author's unconscious into conscious realisation", while reading begins "with the conscious perception of the text which, in turn, leads to effects on the reader's unconscious" (p. 70). A similar difference occurs when imaging is considered in the process of creating a secondary world. Thus, a "writer shapes his images via the use of words into a text; the reader shapes the text via the use of images into a meaning" (p. 73). Benton nonetheless notes similarities between readers and writers in terms of inner needs being met (p. 69), of fantasies being complementary (p. 69), of shared "phases of relative absorption with and detachment from fictional events" (p. 71) of the importance of mental imagery through which authors are inspired and readers "become lost in books" (p. 73), and of the common experience of a text being perceived as a secondary world is being made (p. 72). Benton thus states his position: "While these processes are complementary and have characteristics in common, they are not the same" (p. 70).

While also acknowledging similarities, Rosenblatt (1989) makes the same claim as Benton (p. 154): there are major differences between reading and writing. She like Benton, maintains "that the writer starts with a blank page and must produce a text, while the reader starts with the already written or printed text and must produce meaning" (p. 154). Rosenblatt (1989) further disagrees with the similarity in composing when the concept is used in the following way: "the writer 'composes' a presumably meaningful text, the reader 'composes' hence 'writes' an interpreted meaning" (p. 154). Also, while "reading is an integral part of the writing process", Rosenblatt (1989) considers the writer's reading to be similar yet different from the reader's (p. 154). Much of what Rosenblatt (1989) objects to seems to be explained in the two types of authorial reading. In the first authorial reading, which is "an integral part of the composing process", the writer is the first reader of the text (p. 166). In this type of reading, there is a "transaction between the emerging text and inner state" of the writer involving a "sense of purpose" and continual revision (p. 167). When one writes for oneself alone, this may be the only kind of reading done (p. 167). Usually, however, writing is done with a "potential transaction with others" in mind (p. 167). A second authorial reading then takes place in which the "writer dissociates from the text and reads it through the eyes of potential readers" (p. 167). Also influencing the writer's second authorial reading is the writer's "stance-and-purpose-oriented inner awareness" (p. 167). Writing can then be "both personally purposive and reader-oriented reflecting the context of the total transaction" (p. 168). In these ways, readers and writers differ in their reading and composing, since "the reader does not simply reenact the author's process" (p. 171). Since reading and writing are both "rooted in mutually conditioning transactions between individuals and their particular environments", Rosenblatt (1989) considers these conditions to contribute to differences between reading and writing because individuals have varying experiences, attitudes and proficiency levels in reading and writing (p. 171),

Similar to Benton, Rosenblatt (1989) presents more similarities between reading and writing than differences. Based on the assumption that "all writers are readers" and "all readers are writers" (p. 166), Rosenblatt draws parallels between the two. Readers and writers both "select and synthesize elements from the personal linguistic reservoir and adopt stances that guide selective attention and serve a developing purpose" (p. 166). Readers' and writers' reading are also paralleled. There is similarity between "the sensing or addressing an ideal reader" by writers and "the readers' sensing a 'voice' or persona often identified with the author" (p. 168). Another similarity is between "the authorial reading through the eyes of a potential reader and a reader's effort to sense an author's intentions" (p. 168). Also common to both is the process of a to-and-fro circular transaction with the text" while constructing and reconstructing symbolic structures to create an organic state (p. 170). Therefore, despite the many similarities, Rosenblatt, like Benton still insists on writing and reading being different but whose argument may fail to convince other researchers.

In relating these processes to teaching, however, Rosenblatt (1989) advises against treating reading and writing separately, especially as skills or conventions because they will lose their organic state and meaning (p. 172). Instead, while teaching one process will not necessarily improve the competence in the other (p. 171), one process nonetheless will affect (p. 171) or reinforce the language skills of the other (p. 172). Thus like other researchers, the interrelatedness of "product" and "process" (p. 172) as well as reading and writing are recognized by Rosenblatt, despite her differences.

The importance of writing and thus research on writing was explained by Takala (1988) in the rationale for the International Study of Written Composition. Primarily, she states that written composition has become the measure of literacy and of success in education and schooling, especially by critics of schools. Also while recent movements have been toward a balance of reading and writing as forms of literacy, writing in comparison to reading has had less attention. Considerations of the IEA International study of writing included the influence of culture (p. 5), curriculum and teaching in the mother tongue, and current research in writing. According to Takala (1988), related research in writing involved various strands and foci; the role and impact of writing on cognitive functioning and societal development, the functional relationships between speech and writing, an exploration of cognitive processes related to writing, the study of culturally preferred modes of discourse organization, a focus on how readers respond to texts, an examination of what and how writing is taught in schools, and problems related to rating compositions. The IEA International study of writing was intended to contribute to the "pedagogical study of writing, to cross-cultural rhetorics and to the study of rating procedures" (p. 8).

In the IEA International study of writing (Gorman, Purves & Degenhart, 1988), there were eight writing tasks: pragmatic writing, a letter about success, summarizing, descriptive writing, the reflective composition, argumentative/persuasive writing, and narratives. In Price and Takala's (1988) discussion of the narrative task, they explain the educational value of narratives. Narratives are beneficial for cognitive, affective and social development. Cognitively, narratives provide a transition from the oral to the written form and provide a means for understanding human behaviour. Affectively, narratives have a motivational value and can strengthen a students self-concept. In everyday life, narrating and story-telling are important and so narratives contribute to communication and social development. In the narrative writing task of the IEA study, fictionality was left open. That is, the narrative as being true or not was equally acceptable (p. 148). Moreover, it was noted that "Successful writers conveyed an impression of 'realism'" (p. 148). Narratives that ordered a sequence of events to maintain interest were also rated highly (p. 148). Narratives that were rated low did not have sufficient content nor a set of related events (p. 149). The judgement of "There is no story" (p. 148) was passed on such narratives. Price and Takala (1988) also noted that teachers in most countries or school systems participating in the IEA study use an Aristotelian approach to narratives.

Cognitive and Developmental Studies

Another perspective on literature is provided by cognitive and developmental psychoanalysts. The concepts of "narratives" or "stories" are their focused interest mainly for understanding cognitive processes involving memory. An important influence in this area is work done by Bartlett (1932), an experimental and social psychologist. He discarded the use of nonsense syllables in favor or stories which were regarded as a structured form of language more commonly used in everyday life (p. 204). His experiments in serial or chain reproductions included various types of material: a North American folktale, a cumulative popular story, a descriptive prose passage, an amusing story, a narrative, an argument, and an essay. Common transformations in remembering these materials involved an insignificance of proper names and titles, a bias towards the concrete, loss of individual characteristics, abbreviations, rationalizations, and a radical nature of changes such as incidents being transposed (pp. 172-175). In the repeated reproduction experiments of Cambridge University students remembering short stories such as Franz Boas' "The War of the Ghosts" (p. 65), the main types of transformations which occurred were a persistence of form, processes of rationalization, determination of outstanding detail, inventions or importations, and delay in manifest changes of the story through such uses as casual relations rather than temporal (pp. 83-91). In these ways, Bartlett demonstrated that in these "realistic" types of memory experiments, human remembering is subject to error because construction not reproduction is the cognitive process in operation (pp. 175-176).

Equally important and central to Bartlett's theory of remembering is his concept of "schema" which "refers to an active organization of past reactions or of past experiences which must always be supposed to be operating in any well-adapted response" (p. 201). He further explained schemata in terms of characteristics and development. Therefore, there were different schemes (p. 302) and many schemata (p. 24), an order of predominance in schemata that overlap (p. 308), a central scheme being constructive imagination (p. 313), a social schema being the basis of reconstructive recall (p. 264) which is organized by interest (p. 24), and made conscious by attitude (p. 208). Mainly, the process of remembering is schematic reconstruction (p. 297). It is a process by which dominant features in image form or use of words are activated (p. 209) and organized by a schemata influenced by the temperament and character of the person (p. 213). Such a process and development of schema also include the reconstructive process of perceiving which is a function of a sensory pattern based on physiology and a psychological orientation or attitude (p. 13). The concept of schema is then a way of explaining not only why parts of stories are accurately or inaccurately recalled but how story parts or the whole are perceived and transformed.

In the 1970's and 1980's, there was renewed interest by cognitive psychologists in Bartlett's theory of remembering because his use of stories and concept of schema offered a means to understand how humans develop comprehension processes and memory applicable to real life (Bower, 1976). A story defined as a "microcosm of life" (Black & Seifert 1985, p. 190), is considered to have a "constituent structure" (Bower, 1976, p. 512) of which an abstract framework or story schema is developed through a person's continual exposure to stories (Bower, 1976, p. 513). Thus various cognitive studies while focusing on particular aspects of learning also explicitly or implicitly examine subjects' comprehension of stories based on an assumed structure. Such experiments of learning and memory are concerned with certain characteristics of readers or stories in relation to why and how particular things are learned or recalled. In terms of the reader, the effect of personally relevant information in stories (Bower & Gilligan 1979), and affective states of readers (Bower, Gilligan & Monteiro, 1981) are empirical studies which examine the influence of a person's attitude on learning. Salient aspects of memory are explored in studies focusing more on story parts such as the point of view (Black, Turner & Bower, 1979), episodes (Black & Bower, 1979), prominent characters and events (Morrow, 1985), and the use of different perspectives in reading (Anderson & Pichet, 1978). In other studies, stories are regarded as a means of problem-solving (Black & Bower, 1980), or of discourse with a scaffolded schemata (Anderson, Spiro & Anderson, 1978). As part of schemata and memory, the role of knowledge in stories or for understanding stories is the focus in studies by Bjorklund (1988), Bjorklund and Bernholz (1986), Lewis, Lewis and Anderson (1976), Reder (1980), and Thorndyke and Hayes-Roth (1979). The influence of content variables on comprehension and recall is of interest to Kintsch, Kozminsky, Streby, McKoon, and Keenan (1975), and Britton, Graesser, Glynn, Hamilton and Penland (1983). The memory process itself in terms of encoding and retrieval in recalling a text is the subject of study by Baillet (1986).

To a group of other cognitive psychologists, the organizational structure of a story was the major concern. That is, the matter of defining "story" became as important as understanding people's cognitive structures. Models of story grammar were thus established mainly by Rumelhart (1975), Thorndyke (1977), Mandler and Johnson (1977) and Stein and Glenn (1979). While influenced by Bartlett's concept of schema which was considered to be somewhat general and inadequate (Mandler and Johnson 1977, p. 112), the term "story schema" was adopted and redefined as a concept in ways similar to that stated by Mandler and Johnson (1977): "an idealized internal representation of parts of a typical story and the relationship among those parts" (p. 11). Also story schema as a set of expectations are to guide comprehension during encoding and recall. Story grammar for those advocating it was both a method and a concept. Conceptually, story grammar is "a relationship between hypothetical underlying structures of stories and their surface structure (Mandler & Johnson 1977, p. 114). As a method of analysis, story grammar is "a set of rewrite rules" for related categories in an abstract story framework manifested in a text (Bower 1976, p. 154). Simple stories or "problem-solving" folktales are used for story grammars because the structures of such stories are considered to be organized in a coherent and principled way (Bower 1976, p. 512).

To these researchers, the content of stories and "story" itself became defined in structural terms. To Rumelhart (1975), a story is a setting and one or more episodes which are generally recursive; to Thorndyke (1977) a story is a setting, theme, plot and resolution; to Mandler and Johnson (1977) a story is a setting and event structure or episode which consists of a beginning, a plot development and an ending. Mandler and Johnson further establish separate story grammars for goal-based and non-goal-based stories which are distinguished mainly by the protagonist's reactions to a tentative goal. In a goal-based story, a protagonist reacts and actively attempts to achieve his/her goal; while in a non-goal-based story, a protagonist responds emotionally and with unplanned automatic actions (Stein, 1982, p. 498). The categories of "attempt" and "outcome" are for goal-based stories. The definition of story by Stein and Glenn is also for a goal-based story and similarly includes "a setting, an initiating event or internal response, an overt attempt to attain a goal and a consequence signifying whether or not the goal has been attained" (Stein, 1982, p. 498). Unlike Mandler and Johnson a story for Stein and Glenn does not include an ending in terms of a moral or generalized consequence of the protagonist's effort (Stein, 1982a, p. 498). In spite of slight variations and the complexities of these story grammars, there are many similarities in terms of a focus on the plot, action or goal, of rules except by Stein and Glenn (1979) which allow for the possibility of subgoals or embedded episodes and of a hierarchical organization of interrelated story categories which is represented in various tree diagrams. Most story grammars also considered a casual rather than a temporal relationship in stories. By establishing such structural standard forms of stories, a method of generating and analyzing stories was formulated. Story grammars were also a means for these cognitive psychologists to understand how people develop concepts of stories and how this reflects their organization of ideas and memory process.

Story grammars, however, have been criticized by other cognitive psychologists. Black and Wilensky (1979) for instance, find that story grammars are deficient as grammars and as a model of story comprehension (p. 227). In respect to comprehension, objections are directed at story grammars emphasizing the syntactic structure of stories rather than the content (p. 227) and at story grammars being unnecessary in helping people understand a story since story grammars presuppose a "well-formed" story (p. 228). As grammars, story grammars are considered to be formally and especially inadequate. Formally, the rewrite rules except for Mandler and Johnson's (1980) story grammar, are considered to be restrictive or context-free (Black & Wilensky, 1979, p. 220). Empirically, story grammars are faulty, because they exclude stories that do not follow story grammars and they include non-stories such as narratives of procedure that do (p. 223). According to Stein (1982a), Brewer and Lichtenstein (1981) criticize story grammars on the basis that goal-directed behaviour are characteristic of narratives but not necessarily of stories (p. 489). That is, to Brewer and Lichenstein, story grammars do not accurately define a story which they propose as the following: a "story must produce some type of affective arousal in the reader, along with a resolution (or decrease) of the initial arousal state" (Stein, 1982a, p. 489). Consequently, story grammars are criticized for their focus on discourse structure while ignoring a correspondence with the reader's real world knowledge, for lack of effort in explaining how a person cognitively comprehends a story, and for their claim that non-canonically organized stories will not be judged as stories nor comprehended as well (Steina, 1982, pp. 492, 493).

Problems with story grammars, especially when applied to teaching, are noted by Schmitt and O'Brien (1986). One problem is that of validity. That is, theoretically and empirically the model of story grammar may have produced results for how readers process and retrieve story information but can these results be translated into comprehension instruction? (p. 2). Also can the results of research based on selected groups and simple stories be generalized to a variety of stories and readers? (p. 2). In reference to the latter question of validity, Schmitt and O'Brien (1986) regard story grammar to have departed from other schema theories which recognize transactional reading and/or the uniqueness of stories and individuals and possibly grammars (p. 3). Schmitt and O'Brien (1986) consider that teaching story grammars and research advocating such are based on "misrepresentations of intentions" of original story grammar research (p. 3). The basic problem is an "assumption that a meta-level knowledge of the descriptive structure is necessary for comprehension and recall " (p. 4). Often instruction focuses on structure rather than content, and "logical relationships that exist within the content of stories" that give it meaning are de-emphasized (p. 4). That is, "the dynamic nature of knowledge" is ignored (p. 5). Story grammar instruction may aid students in parsing a story and in dealing successfully with stories of a canonical structure, but recall, understanding or appreciation of stories may not necessarily improve (p. 4). According to Schmitt and O'Brien (1986), "readers do not need to develop their sense of story, but to fine tune their intuitions" (p. 5). While grammar can be used as a foundation, students, moreover, need "opportunities to experience a rich variety of stories in an organized fashion (p. 5). Teachers as facilitators need not "fit the content to the grammar but rather adapt the grammar to the content" (p. 5).

In response to these various criticisms, story grammarians who established models offer reasons of misinterpretation, admittance of limitations, and their own criticisms in defence of story grammar. Rumelhart (1980) and Mandler and Johnson (1980) respond to Black and Wilensky's (1979) criticisms. Rumelhart (1980) criticizes Black and Wilensky's use of linguistic theory as being "technical and irrelevant" (p. 315) and the relationship of elements in story grammar as being misunderstood (p. 314). To their claim of the empirical inadequacy of the way stories are defined or categorized, Rumelhart (1980) acknowledges the limitations (p. 315) but also maintains that there is enough problem-solving stories for which story grammars are useful (p. 315). Rumelhart concludes with the assertion that there are enough strengths in story grammar to make it a viable scheme for analyzing stories, and is much preferred to the top-down model of comprehension proposed by Black and Wilensky (p. 315). Mandler's and Johnson's (1980) major defence against Black and Wilensky are based on the notation that comprehension and retrieval are interactive processes which are structurally governed to conform to a story schema (p. 310). That is, the knowledge that people use to comprehend and recall stories includes not only content specifications but story structures (p. 311). Thus while Mandler and Johnson (1980) also admit to limitations of story grammar being "the ultimate description of story structure", they consider the denial of structure altogether as being inappropriate (p. 311). Instead, they prefer a systematic testing of story grammar models (p. 311).

Stein (1982a) addresses the criticisms made by Brewer and Lichtenstein. She refers to other story grammarians in order to restate that social interaction as a criteria for understanding stories has been acknowledged and so the comprehension process is not restricted to story nor discourse structures (p. 493). In terms of Brewer and Lichtenstein's proposed importance of arousal in stories, Stein (1982a) claims that grammatical definitions consider the affective element but are more concerned with the emotional response of the protagonist in the story, and that otherwise the comprehender must infer the emotional reaction (p. 500). According to Stein (1982a) an affective response is not necessary to classify a text as a story, but can be used to determine a "good" story (p. 503). Stein (1982a) uses results from research on violation of grammatical rules to counteract criticism of the restriction of canonically structured stories on defining or categorizing stories and on comprehension (p. 494). For instance, in comparison to memory of canonical stories, the memory of grade five students was equal or sometimes increased for specific stories if information in the text had marked inversions. However, their memory for specific stories decreased if inversions were not marked (p. 494). In general, grade five students could recall as much information from non-canonical as canonical stories, but the order of events was not always attained (p. 495). First graders had more trouble with any type of inverted story sequence (p. 495). Canonical stories as described by story grammars seem to correspond to students' story schema and in this way are considered to be appropriate for testing students' understanding and concepts of story. Stein is one of the few who is concerned with a definition of story (p. 501), and while addressing the issue reveals how problematic it is (p. 497). In examining alterative definitions such as Prince's in which a story is a mere "change of state either in the environment or in the protagonist" (p. 498), or Brewer and Lichtenstein's definition that focuses on story as entertainment (p. 490). Stein finds them equally inadequate. Stein (1982a) suggests that academic attempts in understanding the nature and comprehension of stories may not be an issue of finding the right definition but of "whether there is just one set of features used to define a story" (p. 501). Such an issue can be equally problematic in terms of establishing boundaries within a category (p. 501). Therefore, Stein like others proposing a story grammar model admit to its weaknesses, but they also recognize its strengths especially in comparison to other methods and theories.

In respect to how story grammars have contributed to the understanding of stories and cognitive process, the results from research done by Bower and Thorndyke (Bower, 1976) need to be presented. Such findings include the following: a text seems less coherent and harder to learn if the theme or main goal of the central character is omitted; elements at higher levels in the hierarchy are most likely remembered and are included in later summaries; characters and their actions are better remembered if they are concrete and the plot is coherent; in the transfer of learning, general frameworks of texts and characters seemed to develop while details were confused; and a bridge of inferences comprising a plausible casual chain is developed in understanding and remembering a story (Bower, 1976, p. 533). The results of other studies by story grammarians are more applicable to developmental psychology as age factors in respect to cognitive and story development are the focus. Particularly applicable are the studies done by Stein (1979) who conducted a developmental analysis of story understanding, examined children's comprehension and appreciation of stories (1978), and focused on their interpretation of stories (1982b). Stein and Glenn did further studies on story comprehension in elementary school children (1979) and the influence of children's concept of time on story schema (1982). A study comparing story structure versus content in children's recall was done by Nezworski, Stein and Trabasso (1982). Glenn (1978) studied the role of episodic structure and story length in children's recall. Mandler and DeForest (1979) examined various ways that children and adults recall a story. Children's comprehension and memory for stories (Poulsen, Kintsch, Kintsch & Premack, 1979), developmental differences in story responses (Beach & Wendler, 1987), and transformations of narratives (Hade, 1988) were other related studies not using story grammars. Studies applicable to students' comprehension of stories as a measure of or reason for story grammar instruction include those done by Whaley (1981a, 1981b), Spiegel and Fitzgerald (1986), Fitzgerald, Spiegel and Webb (1985), and Sadow (1982). The effect of questioning (Sundbye, 1987) and revisions of texts for story understanding (Beck, McKeown, Omanson & Pople, 1984) are also student focused studies but are not grammar based.

Another approach in using stories to study the development of cognitive processes and concepts of stories through various ages is that used by Applebee (1978). Influenced by theories of Piaget, Vygotsky, Britton and Bartlett, Applebee studies the way narratives as stories are formulated as children mature. That is, Applebee is concerned not only with the nature of stories but the function of stories in terms of cognitive, social, and personal development. A major focus of his study is how the content of stories are structured in stages. As the real differences in complexity of stories corresponds to different methods of structuring the plots (p. 68), Applebee establishes the following categories which represent progressively complex modes of organization. The first type of narrative form is the "heap" in which "a child takes each event as it comes to attention"; there are "no links among parts of the story to control" (p. 68). In the second form, the "sequence", the child keeps a core or center constant to which other elements are linked on the basis of similarity" (p. 68). In the third stage, the "primitive narrative" a child deals with "bonds of complementarity and similarity", and begins to develop a sense of parts of story (p. 68). Narrative form as chained events and as the next stage can be varied. In the "unfocused chain" "each element shares a clear concrete attribute with the next but the defining attribute is constantly shifting" (p. 63). In the "focused chain", "[t]he story begins to be fixed and to be nearly reconstructable" (p. 69). The final stage is that of the "true narrative" in which "incidents are linked by centering and chaining and more fully controlled (p. 69). The "plot becomes reversible" in that the "ending is entailed in the initial situation" (p. 69). Often such stories have a theme or moral (p. 66). In spite of these categories, Applebee does admit to the problem of categorizing stories. He suggests that there is a "need for sharpening categories" or for "transitional categories" (p. 67).

Applebee (1978) makes further comparisons in respect to why there are changes in concepts of stories. Based on responses given by "children" of varying ages, Applebee notes differences in the types of conceptualized thought expressed. Thus, responses to stories given by six-year olds are "syncretic and unstructured" while seventeen-year olds "analyze, categorize and summarize" (p. 125). Similarly, differences in responses were given by nine-year olds who focused on the action of stories while thirteen and seventeen year olds evaluated the stories (p. 155). Evaluation by the seventeen-year olds included abstract statements about the theme or message (p. 125), interpretations, and reference to structure, genre and tone (p. 155). How children perceive stories in relation to life as they mature is another reason for the development of different concepts. On this matter, Applebee explains that to young children, the world of stories is true because it is "part of the world they live in" (p. 132). Older children continue to regard stories in terms of themselves, and events in stories are "made-up correlatives of events in the world" (p. 132). To adolescents, "literature offers a possible world, one among many interpretations" (p. 133). Realistic works as well as fantasy are recognized and accepted for what they are (p. 133). However, works which adolescents consider not to be true or realistic according to their perceptions of the world are rejected (p. 133). In other words, when a sense of fiction is realized, which Applebee found to be at the age of nine (p. 52), a younger child's sense of "what is" is replaced with "what might be" (p. 108). A story as fiction then becomes a world of possible alternatives and exploration (p. 41). Ironically stories are perceived to contain some type of "truth" in spite of differences in ages and concepts (p. 41). A "story" can then be defined as "a complex concept embracing both history and nonsense" (p. 41), in which the "recognition of nonsense reinforces what is real" (p. 40).

Applebee (1978) attributes developmental differences in concepts and understanding of story as revealed in the responses of children and adolescents to be due to the readers' perceived relationship between the literary work and their lives, the extent to which they have mastered the techniques and conventions of literary form, and the complexity of personal and literary experiences which they are able to master (p. 132). In addition, Applebee makes certain generalizations about the value of literature for youth of all ages. Consequently, he considers stories to be non-threatening to youth as "actions are sanctioned by conventions within "adventure" contexts (p. 77). Also as "children's writing moves from the expressive to the poetic mode, systems of values can be explored or challenged without fear" (p. 77). Stories can also be a means to develop problem-solving processes (p. 83). Stories as art are a "way of gaining knowledge" (p. 129). By citing Britton's 1973 work, Applebee presents stories as a means of decontextualizing or abstracting one's experience (p. 130). Stories then are a means of involving yet distancing readers which Applebee considers to be a benefit to the reader's cognitive and personal development. Applebee also perceives stories as having social value. That is, similar to Bartlett and the major story grammarians, Applebee considers literature to be a socialization agent that serves a culture (p. 133). Stories are a way for the young to learn of the "values and standards of elders" (p. 53), especially in an enculturation process that characterizes primary socialization (p. 133). In secondary socialization "the individual comes to recognize and choose among sometimes conflicting alternatives" (p. 133). All in all, Applebee contends that literature has a place in our lives (p. 135), and his study is one approach of proving that stories do. However, his study is also one that acknowledges how problematic classifying or defining story according to form is.

In relation to the developmental psychologist's approach there are other studies that focus on adolescents and how and why literature is important to them. In these studies, establishing terms for dealing with literature is not the issue, although it is implied that prose fiction is the kind of literature that is dealt with. Examples of studies focusing on adolescents and literature include the following. Hynds (1989) examines the influence of readers' social contexts, Rogers (1987) uses a sociocognitive perspective on junior high students' interpretive processes, Thomson (1987) relates teenagers' reading of texts to the teaching of literature, Prest and Prest (1988) apply theory based on Rosenblatt's philosophy to practice, and Prolest (1987) includes analysis with response to literature in teaching literature. In these studies adolescents indicated that they engaged in the reading of literature in ways that were personal, social and literary. Such studies also had implications or explicit suggestions for teachers to be critically conscious of various contexts which effect students' positive or negative understanding of literature in order to facilitate the students' own critical awareness for further growth and literary appreciation.

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One other perspective on literature and on stories in particular, is provided by psychoanalytic theory. Eagleton (1983, p. 185) recounts the relevance in the following way. According to Freud, "fort-da", as exclaimed by his grandson when throwing and retrieving his toy, is symbolic. In terms of narrative, "'fort-da' is perhaps the shortest story we can imagine: an object lost, and then recovered" (p. 185). Moreover, such a pattern may be the basis of even the most complex narrative. That is, "something must be lost or absent in any narrative for it to unfold: if everything stayed in place, there would be no story to tell" (p. 185). In Lacanian theory, we pursue substitutes because "the narrative of our lives" is driven forward in an attempt to recover the "original lost object - the mother's body" (p. 185). For Freud, our desire to return to a safe place, "an inorganic existence" that precedes consciousness, "keeps us struggling forward" (p. 185). To psychoanalysts, the appeal of narratives is a desire for something we can never possess (p. 185). Implied then is that narratives or stories are our life-force.

Though focused on language, Le Guin (1989) similarly expressed the need of narratives. To her narrative is "a fundamental operation of the normal mind functioning in society" (p. 39). That is, "to learn to speak is to learn to tell a story" (p. 39).

Culture and Comparative Studies

Although many literary theories and empirical research explicitly acknowledge literature to have a social and cultural function, most studies in literature are based on the Western Euro-American culture even while implying others. Furthermore, most literary theories and studies are based on the assumptions of what literature is as espoused by the literary canon. According to Abrams (1988), the literary canon has been accused of being "deeply biased toward writers who are white, male, and Anglo-Saxon, and who aim their works toward an elite audience dominated by a sensibility" (p. 21). Other predominant literature such as that by Black writers or women novelists are considered to be a literary subgroup with their own canon of literature (p. 21). Other cultures are more a concern for those doing comparative studies, or literary studies based on the standards and function of literature in that culture. It is such studies that provide another perspective and increase one's understanding of literature in terms of similarities and differences. Through such studies could also develop a critical awareness of what the Western cultural heritage entails.

Jack Goody (1975) who, in dealing with the issue of literacy, theoretically discusses the consequences of the printed word on societies based on the oral tradition. While "the importance of writing lies in its creating a new medium of communication between men" (p. 1), it is not without the loss of older arts such as the oral narrative song (p. 20), or "the beliefs and values...which are communicated between individuals in face-to-face contact" (Goody & Watt, 1975, p. 29). The pervasive influence of writing in Western civilization is often attributed to Greece, "where alphabetic literacy first emerged" (Goody, 1975, p. 3). This alphabet derived from the Greek language and the Semitic writing system (Goody & Watt, p. 39) in 800 BC (p. 45), led to widespread literacy because it was "a simplified system of writing" (Goody, p. 20) and suitable for "transcribing human speech" (Goody & Watt, p. 41). The Roman script, which was adopted later by the literate world, shared similar characteristics.

Goody and Watt (1975) further claim that with the appearance of various literary writings such as the Homeric poems (750-650 B.C.) and lyric verse (7th century B.C.), Greek thought and cultural perspective changed. Myth and history, in non-literate Greek society as in other non-literate societies, were not necessarily separate nor consistent when orally transmitted partly because the "reciter" adjusted "his terms and attitudes in response to the audience" (Goody & Watt, 1975, p. 44). Yet when epic poems were written down, inconsistencies were noted by succeeding generations and truths of these writings and their past cultural beliefs were questioned. That is, seeing their thoughts in print impelled them to become more critically conscious of a world they had accepted (p. 48). The concept of logic arose (p. 44). "Myth" implying "literarily not true" (p. 46) became distinct from "history" meaning "personal inquiry or research" (p. 47). History gave the newly formed literate society a past which previously had been perceived in terms of the present (p. 34). In other words, "an objective recognition of the distinction between what was and what is" was formulated (p. 34). By "recording the previously oral, cultural tradition", a cultural and conceptual re-evaluation and categorization resulted instead of "unobtrusive adaptation" of inconsistencies (p. 48). Part of this "cultural inheritance" (p. 49) of the printed word were not folktales, myths, and legends as quasi-distinguished by non-literate people (p. 44), but materials considered to be either fictional or elements of truth (p. 49).

A literate public in ancient Greek society was considered to be problematic to Plato and Socrates. Plato was born at a time (427 BC), "[l]ong after the widespread diffusion of the alphabet in the Greek world" (Goody & Watt, 1975, p. 49). Institutions characteristic of a literate culture had already appeared: schools for children, and "professional scholars and philosophers, such as Sophists" (p. 49). In *Phaedrus* and the *Seventh Letter*, Plato criticizes writing as a means of conveying thoughts and values (p. 49) which was a position shared by Socrates, Plato's teacher (p. 50). In *Phaedrus*, Socrates and Phaedrus debate the value of writing. Appropriately Plato has Socrates "deliver his attack on writing in the form of a fable or myth" which is in keeping with the mode of discourse in an oral tradition (p. 50). The story itself, of the Egyptian King Thamus and the God Theuth, is one in which writing is proven to be a "recipe not for memory but a reminder" because things are easily forgotten when written" (p. 50). Writing is a "semblance" and "conceit of wisdom" (p. 50). In the *Seventh Letter*, writing is considered to be "shallow in its effects", and dialectics is the method by which the essential principles of truth can be arrived at (p. 50). Because dialectics is a social as well as an intellectual process, it is characteristic of the way culture and knowledge is transmitted in an oral society (p. 50). This tie with the past may be another reason dialectics is preferred. In *Phaedrus*, Plato also has Socrates present "living speech" to be more advantageous than writing because in direct speech, confusions can be clarified through questions and answers, unlike writing which "go on telling you just the same thing for ever" (p. 51). Also, speech can be more easily varied and suited to the listener unlike the deceptively "reliable and permanent" writing (p. 51). A further objection to writing is the incapacity of words alone to convey ideas such as abstract truths (p. 51). Thus, while Plato is claimed to be the "first true author" with his writing of the *Republic* (p. 52), he seemed to be in conflict with an interest and understanding in the new "prosaic" while being nostaglic for the "poetic myths" which constituted the beliefs and customs of an oral tradition (p. 52). According to Goody and Watt, Plato and his writing demonstrated that the transition of Greek society from an oral to a literate society was not necessarily the best way for members to become knowledgable.

Writing was further used by ancient Greeks to develop "intellectual techniques" that were "adopted by most subsequent literate cultures" (Goody & Watt, 1975, p. 52). Such techniques became the methods of defining Western thought (p. 52). Epistemology and taxonomy (p. 52) were two areas in which the importance of abstract categories, definitions, logic, and syllogism as a method of argument were established (p. 54). Methods of analysis and the systematic collection and classification of data as a means of compartmentalizing knowledge was the forté primarily of Aristotle , Plato's pupil (p. 54). This division of knowledge as an "ordering of all the elements of experience into separate areas of intellectual activity" which became "autonomous cognitive disciplines" is still universal in Western culture (p. 54). According to Goody and Watt, however, "this strict separation of divine attributes from the natural world, and from human life" is a method and concept foreign to oral societies (p. 54). It is this criteria that Goody considers crucial in distinguishing literate from non-literate societies (p. 54). Therefore, as ancient Greek society was itself transformed from a basically oral to a literate society through alphabetic writing, it established an intellectual tradition which other literate societies of the Western world inherited. However, according to Goody and Watt, a literate society characterized as such was not without its problems.

Goody and Watt (1975) further deal with the consequences of literacy in the context of contemporary literate societies while also continuing to contrast oral and literate societies. In so doing, they reveal the paradoxes of literacy and how problematic the concept of literacy can be (p. 27). They maintain that alphabetic writing and popular literacy imply "new modes of social organization and transmissions" (p. 27) which may or may not be considered to be advantageous. In Greece as in other alphabetic literate societies then, and since, literacy was a means for developing political democracy. However, as they point out, even in contemporary literate society, "an 'educated democracy' and a truly equalitarian society has never been realized in practice" (p. 56), partly because of literacy. Literacy thus becomes a political paradox. By discussing the nature of literate society, they present further paradoxes as well as shortcomings based mainly on a contrast of the way cultural heritage is transmitted by non-literate societies (p. 56). The proliferation of writing, which characterizes literate societies, is a social, cultural and intellectual paradox. That is, in a literate society, an individual and the society as a whole have cultural beliefs and values readily available in in numerous types of writing but this means of transmission is an "increasing series of cultural lags" (p. 57). Furthermore, while this extensive source of information of the "past" provides endless choices and interests, an individual's personal selections and experience can only be part of the "total cultural repertoire" (p. 58). The intellectual use of writing for attaining or conveying knowledge is considered to be a mark of achievement but it leads to professional specialization, and social and intellectual differentiation in general (p. 58). In contrast to the oral tradition, literacy can distance the immediacy of an experience, and foster intellectual or sociocultural alienation (p. 57).

Similarly, while literacy is the prime function of schools, Goody and Watt (1975) attribute the "failure of universal compulsory education" to the nature of a literate society (p. 59). Accordingly, they consider modern education as creating conflict or discontinuities as well as being unsuccessful in bridging "the gap between public literate tradition of the school" and "the private oral traditions of pupil's family and peer group" which can be contradictory (p. 59). Also, "the literate mode of communication" in schools is less uniform and less personally involving than that of the oral tradition in terms of transmitting the "cultural tradition" (p. 59). Reading and writing in schools, as in the literate society, is a means of obtaining knowledge but as it is normally a solitary activity, it can easily be avoided (p. 60). Generally, a literate culture "disregards the individual's social experience and immediate personal context" in favor of abstractness and categories or a way of thinking based on restrictive and "artificial" compartmentalization of knowledge (p. 60). School as an agent of literacy can therefore produce results which are opposite to its intentions since it can foster conflict, alienation, apathy, and personally irrelevant education. In other words, Goody and Watt consider literacy through schooling to have possible dire consequences because it impersonalizes or depersonalizes learning which is not typical in the oral tradition.

For the most part, while literacy is less personable, there is "greater individualization of personal experience in literate societies" (p. 62). To Goody and Watt this is a major effect of literacy and a main difference between literate and non-literate societies. Consequently, the "complex totality" of an individual in a literate society is comprised of a personal selection from a choice of "literate orientations" and from the "series of primary groups in which the individual has also been involved" (p. 62). While there may be social pressures, the final "coherence of the individual" is the responsibility of the individual (p. 63). In such a society, writing which encourages "private thought" and "personal awareness of this individualization" is promoted (p. 62). On the other hand, in a non-literate society there is a "homeostatic transmission of cultural tradition" by the society as a whole. An individual's contact with the "group's patterns of thought, feeling and action" occurs in "every social situation" (p. 59), and the individual's choice is between "cultural tradition or solitude" (p. 59). Implied is that an individual in this society is more likely to experience culture as a patterned whole (p. 58), and so an individual's choices would likely include an identity with the entire group and its values and beliefs. Such choices would also be influenced by personal experiences of individuals characterized in an oral society by its "ties between like persons" (p. 62). In other words, the experiences of an individual in an oral society is a shared experience and not too unlike the experiences of others in the group. Such experiences thus emphasize the social rather than the individual nature of the society. "Cultural tradition" in oral societies is "transmitted almost entirely by face-to-face communication (p. 67), and the mnemonic content is partly determined by the importance of social relationships within the group (pp 30, 31).

In general, Goody and Watt (1975) have shown that alphabetic literacy, and Aristotelian logic and taxonomy though somewhat modified in schools (p. 60), nonetheless, have "profoundly influenced" contemporary Western society's "literate mode of thought," which some have considered "linear" (p. 64). They suggest that the analytic process may be inherent in writing itself (p. 68). In contrast to the oral tradition which is more holistic and personal, they consider the consequences of literacy even in today's society to be problematic in its focus on the individual and on various forms of differentiations and classifications. They consider exceptions in literate society to be some literature that stresses a homogeneous world view (p. 61) and the media such as "radio, cinema and TV" (p. 63). This media is similar to the oral society in its effect of "personal interaction" and social orientations" (p. 63). What the media lacks, however is mutuality (p. 63). They further note that "writing is an addition not an alternative to oral transmission in our civilization" (p. 68), and that the relationship between written and oral traditions is a major problem. Their comparative study is thus important not only for explaining the compartmentalized and analytical mode of thinking that Western culture inherited from literate ancient Greece but for illuminating the idea that ancient Greece was formerly an oral society characterized by holistic concepts of the world. They also question the definition of literacy since cultural values and beliefs are better transmitted in an oral society and alphabetic writing can have dire intellectual, social and cultural consequences.

The focus on literacy as a construct of the dominate society is discussed by Sledd (1988). In addressing the "crisis in literacy" (p. 495) in a contemporary literate society, Sledd, like Goody and Watt, considers the concept of literacy to be problematic (p. 499). According to Sledd "literacy and illiteracy develop together, defining each other" (p. 495). His position on literacy is "that both the crisis and the means to resolve it have been manufactured in order to serve purposes" (p. 495) which are political and which favor higher academics (p. 497). Sledd regards literacy as an effort "to enforce the status quo" (p. 503) while also maintaining inequities based on racial and socioeconomic biases (p. 501). If literacy is to be "educational and democratic" (p. 506), then the "gifts of the printed word": learning more about one's self and the world and speaking about it, should not be stolen from children according to Sledd (p. 506). Instead, "a cooperative dialogic pedagogy that allows students' voices to be heard" (p. 506) is needed. In a sense, Sledd advocates literacy as a method of communication which Goody and Watt would consider to be characteristic of an oral tradition.

Goody's and Watt's ideas about oral and literate societies are similarly shared by Ong (1975, 1982) in his discussion of written literature. His argument is that written literature as a means of communication creates a distance between the reader and author (speaker) and that it lends itself to more interpretation. This is less effective than face-to-face communication as in an oral society. Scholes and Sullivan (1988), on the other hand, also acknowledge the importance of oral stories, especially those by ancient Greeks, but consider them to be just as important in the written form. In fact, written stories owe their existence to these oral stories. Scholes and Sullivan attempt to prove this by comparing patterns and elements of fiction in contemporary, short stores to early forms of Greek stories. Thus, "characters, plot and point of view" are adapted traditional elements (p. 9). The myth (p. 22), fable (p. 25), parable (p. 25) and tale (p. 30) as recorded oral stories, and stories of legendary heroes (p. 39), social types (p. 44) or historical personage (p. 41) by early Greek writers are the content or form found in part or as modified versions of many modern stories. With aspects of oral stories still evident in written short stores, Scholes and Sullivan indicate that written literature is not in opposition to oral "literature". Instead, as both are "means of communication", an understanding of the origin of stories written is necessary (p. 77). Implied too is an understanding of our cultural origin in literature, which is an ancient Greek heritage.

In an empirical study, Kaplan (1966) considers the importance of culture on modes of thinking based on logic and analysis or what he calls rhetoric (p. 1). His comparative study focuses on differences in cultural patterns of thoughts as expressed in written expository paragraphs by foreign students in english-second-language (ESL) classes. Kaplan's premise is that rhetoric evolves "out of a culture" and its language (p. 2). While being Anglo-European, "the English language and thought patterns" are essentially "Platonic-Aristotelian" sequenced and "subsequently shaped by Roman, Medieval European and later Western thinkers" (p. 3). Kaplan however does present Pierce's speculation of how our modes of thought may have been different "if Aristotle had been Mexican" (p. 2). In Kaplan's contrastive analysis of rhetoric, he finds from his written samples that English writers are linear writers whose paragraphs are coherent and unified (p. 5). Semitic or Arab writers use extensive parallel construction (p. 9) and connect ideas through coordination instead of subordination (p. 10). Oriental writers represented by Korean writers use an indirect approach in which the subject of discussion is "never looked at directly" (p. 10). Writers of Romance languages, the Spanish and French, digress or introduce extra material (p. 12). The Russians use parallel construction at the beginning but lengthy and irrelevant subordination of ideas make up most of their paragraphs (p. 13). Kaplan thus concludes that because of differences in cultural thought patterns, an awareness of such by students and teachers in ESL should be developed. That is, contrastive rhetoric needs to be taught (p. 16), according to Kaplan, even though it may not be suitable for teaching creativity and imagination which are the mark of excellent writing (p. 19).

Other comparative studies focus on textual content and the importance of cultural background knowledge for comprehension. These studies in reading are mainly done by researchers in the area of ESL and whose theoretical framework is similar to that discussed by Carrell and Eisterhold (1983). According to Carroll and Eisterhold, research in ESL is influenced partly by Bartlett and Rumelhart's theories of schema (p. 556). However, schemata as the "previously acquired knowledge structure" is differentiated from the reader's background knowledge which is the " previously acquired knowledge" (p. 556). A differentiation is also made between "formal schemata (background knowledge of the formal rhetorical, organizational structures of different types of texts) and content schemata (background knowledge of the content area of the text)" (p. 560). The content schema is part of particular importance since it is "culturally specific" but "may not be part of a particular reader's cultural background" (p. 560). The comprehension of a text thus involves "an interactive process between the reader's background knowledge and the text" (p. 556), which also presupposes background knowledge

(p. 565). The comprehension process includes information processing which is both top-to-bottom and bottom-to-top (p. 557). Researchers in ESL are additionally influenced by Kant's philosophy: "new information, new concepts, new ideas can have meaning only when they can be related to something the individual already knows" (Carrell & Eisterhold, 1983, p. 553).

Some empirical studies using ESL subjects and various expository or descriptive materials mainly to determine the importance of cultural background knowledge for comprehending the content of texts include the following: In Floyd and Carrell's (1987) study, a multinational sample of intermediate level ESL students formed into two groups were given two letters which differed in syntactic complexity, dealing with a typical Fourth of July celebration (p. 94). That is, each half of the experimental and control groups received a syntactically more complex version of the text passage. Between the pre-and post-tests, an attempt to provide the experimental group with cultural background knowledge associated with the content of the text was done through various materials and participatory learning. The results showed improved reading comprehension by the experimental group, and so it.was concluded that background knowledge can be taught. Also, cultural background knowledge is more of a determining component of reading comprehension than is syntactic complexity which had no significant effects. Johnson's (1982) study and results were similar. A sample of multinational advanced ESL students was used. A passage on Halloween with sections of unfamiliar (historical) and familiar information based on the subjects' recent experience with Halloween was given to be read and recalled. The results indicated the students' prior experience with Halloween was a cultural experience that prepared them to comprehend the familiar information in the passage. The various types of vocabulary instruction had no significant effects on comprehension. In a study by Campbell (1981), two grade three students were used. One was a native speaker of English but was a poor reader; the other was a high achiever whose first languages were Spanish and Portuguese and who had only learned English since starting school. Two clozed passages, one a narrative and the other on natural science, were the materials each student was to read and complete. In the compared results, differences between the students' comprehension was attributed to the contexts of reading. The native speaker of English who is familiar with the language and culture of the society did better in comprehending the narrative passage rather than the natural science passage. According to Campbell, narratives may be conducive to comprehension for both native and non-native speakers of English when forward and backward reading strategies are used because "a narrative has more obvious sequential structure" (p. 12). However, narrative comprehension of English texts based on general world knowledge, and inventions of literary language is more advantageous to native English speakers because of their familiarity with stories. In reference to reading material in other subject areas such as natural science where the context is provided in the classroom, and by a text using literal language, the non-native speaker of English, as in Campbell's study, can adequately read with comprehension. However, based on knowledge derived from the text, the non-native English reader fares better than the English-speaking poor reader. In generalizing the results of the study, the non-native English speaker may comprehend a narrative and other subject material to a similar extent, while the native English speaker who is also a poor reader comprehends narratives much better than other subject material. Campbell concludes that the needs of ESL students are different from that of the native speaker of English (p. 14).

Though not as seemingly common as other types of reading material, narratives or stories have been used in comparative studies in ESL reading comprehension. In a study by Johnson (1981), two versions of Iranian and American folktales were given to two groups of subjects: one American and one Iranian. Half of each of these groups received an adapted or simplified version of each folktale, while the other half of each group received an unadapted version of each folktale. The Iranians were intermediate/advanced ESL students. The results indicated that the cultural origin of the story had more effect on the comprehension of the ESL student than the level of syntactic and semantic complexity. That is, the Iranian ESL students understood both versions of the Iranian folktale equally well and better than the American folktale, with which they has less difficulty as an adapted rather than an unadapted text. In comparison, the comprehension of the American students were affected by both the level of syntactic and semantic complexity of the text and the cultural origin of the story. That is, with background knowledge of the American culture and English language, the American students understood the American folktale better than the Iranian folktale. However, recall of the adapted version of the American story presented problems perhaps because of "a lack of cohesion and readability" (p. 174). In general, as both groups understood the stories from their own culture better than that from the foreign culture, the cultural origin of a text is an important consideration for comprehension. However, errors in comprehension due to language as indicated by better comprehension of adapted foreign culture texts by the Iranians and better comprehension of unadapted texts of native culture texts by the Americans have implications for "selection of materials" and "the development of reading skills" for ESL students (p. 181). In another study by Gatbonton and Tucker (1971), modern American short stories were read by American and Filipino high school students in a foreign culture setting, the Philippines. The Filipino students were EFL (English as a Foreign Language) students. When the first set of American stories were read, the results showed that Filipino students misinterpreted the stories, which the researchers attributed to culturally-conditioned inappropriate values, attitudes and judgements. In order to determine whether cultural information would improve the results of the pre-test, the Filipino EFL students were divided into two groups and received literature instruction. One approach for one group was traditional in that it focused only on the text; the other approach for the other group was a "cultural contrastive analysis" (p. 138). All students including the American students were retested. The results of the post-text, which employed a new selection of American stories, indicated that the Filipino EFL students, who received a cultural orientation toward literature "performed more like the American students and significantly differently from those Filipinos who did not receive this orientation" (p. 141). The researchers conclude that "cultural filtering" in the interpretation of foreign culture literature can have adverse effects on understanding, but that cultural orientation can help to improve the situation (p. 142).

A study by Steffinson, Joag-Dev and Anderson (1979) which employs a cross-cultural perspective on reading comprehension is similar to some ESL studies. This study bases its hypothesis on Bartlett's schemata concept and his findings on "The War of the Ghosts" in which British subjects modified the tale in a manner consistent to their own British culture (p. 11). Steffinson et al. thus recognize the importance of a story presupposing a cultural schemata which will be comprehended differently by readers of different cultures, an idea proposed and tested by Bartlett. These researchers, like Zangwill (1972) in spite of his criticisms, acknowledge Bartlett's contribution to "our understanding not only of the influence of cultural factors on memory but also of communication within and between widely different social groups" (Zangwill, 1972, p. 125). Subjects in the study by Steffinson et al. were American and East Indian university students residing in Illinois. They read and recalled two letters about an East Indian and American wedding. Results of this study indicated that subjects comprehended the letter from their own culture better than that of the foreign culture. That is, based on the letter of their own culture, each cultural group read such a letter more rapidly, recalled a larger amount of information, and made changes such as culturally appropriate elaborations. The foreign culture letter for each group also resulted in culture-based orientations. The results further revealed that the information recalled in either letter by subjects whose cultural heritage was different was considered to be important information by subjects with cultural origins which matched that of the letters. These researchers conclude that differences in reading comprehension are dependent on the reader's background knowledge about the content of text material which are both culturally based. Implications of this conclusion which the researchers note is that readers of a "subculture" will likely find the material they are given to be problematic since such material reflects the majority culture (p. 28).

Since reading material, such as literary works have been viewed as a means of enculturating and socializing members of a society, a number of comparative studies focused on the sociocultural function of literature, and thus its content. That is, if stories transmit sociocultural values and attitudes to student readers, then an awareness of how society and its members are portrayed are crucial for appropriate and responsible selection. Such a matter was addressed in studies that were empirical and/or entailed a content analysis of standard literary textbooks in schools. Under particular scrutiny were literature textbooks approved by or developed for curricular use in India and Canada. Kakar (1971) examined the theme of authority in literature meant for children in India between 10 to 17 years of age. The stories that were used were common to three areas in India, and were taken from the two epics, *Ramayana* and *Mahabharta*. The study revealed authority to be a predominant theme in most stories. The major type of authority is familial, the main source of authority is traditional-moral, and the most influential means of enforcement are the arousal of guilt and the promise of emotional rewards. "Nurturant" superiors exact greater obedience than "assertive ones" (p. 99) and "defiance of authority by the subordinate is accompanied by a personal conflict with him" (p. 99). An implication of Kakar's study is that school textbooks, by representing the social value of authority, although idealized, can lead to a study of institutional authority in India (p. 100). Elder (1971) examined the content of Hindi and Tamil language textbooks used for grades two through ten. His purpose was to determine the prevalence of decolonization as the way Indian society is portrayed in textbook "stories". He found that selected material in both language textbooks emphasized the cultural glories of India's pre-colonial period and periods of post-colonial rule. Language textbooks thus contained epics and myths, biographies of historical and contemporary accomplishments and challenges. Pre-colonial heroes differed in two types of textbooks, however. Heroes in the Hindi textbook were political and so the "West", when featured in stories, is "the object against which Indian heroes direct their activities" (p. 292). Heroes in the Tamil textbook were scholars or cultural heroes and so included foreign heroes such as Westemers (p. 292, 293). An implicit attitude common to both textbooks nonetheless, was "an awareness of a West, that is still technologically superior, still to be blamed, still to be emulated, and still to be sought for approval" (p. 295).

Kumar (1982) does a comparative study of reading textbooks provided for students in grades four, five and six in Mahdya Pradesh, India, and Ontario, Canada. The reading material which was analyzed included National Council for Education, Research and Training (NCERT) material and the *Bal Bharti*, both used in India, and the Nelson Language Development Reading and Ginn's Starting Points in Reading series used in Canada. A content analysis was done to identify and compare prominent symbols of social relationships in approved children's stories. While there were commonalities in social relationships presented in texts of both countries, there were specific and important differences that reflected social particularities of the Indian and Canadian societies. The Indian society in Indian stories is portrayed as being adult and male dominant, with children's peer relations being discouraged and few minorities being represented. The action of an Indian individual in society is aimed mainly at doing good through self-sacrifice. Individual responsibility but not necessarily through choice is accepted behaviour. Home and nature as a combined setting are more common in Indian stories. The family is the context for the individual to seek a purpose. Authority and morals are more prominent in Indian stories than in Canadian stories. If non-humans such as animals appear in stories, they take on "allegorical roles, leading to insights for moral or practical conduct" (p. 307). Kumar considers this to be in keeping with the "mythopoeic consciousness" of the rural and oral Indian society (p. 307). In contrast, the Canadian society in Canadian stories is portrayed as child-centered with group relations especially peers as being important. Eskimos and Indians as minorities appear in

Canadian folktales. There is no dominant act motif in Canadian stories but doing good requires extra effort and achievement means the mastery of a skill or possession of an object. The individual makes choices which can lead to good or bad. Home and nature as separate settings are common in Canadian stories, where actions usually occur in one setting. The family is also important in Canadian stories but it assists the child to achieve a purpose elsewhere. Recreational aims rather than moral aims are important to Canadian stories. Non-humans in Canadian stories are often household pets. Some similarities between Indian and Canadian stories include a core theme of "achievement of one's aim" (p. 316), a community and institutions that acknowledge, evaluate and legitimize "the agent's performance of an act" (p. 315), the importance of some social agency assisting an agent (p. 316), the dominant role of males, and no contemporary foreign countries being represented in textbook stories. Kumar thus concludes that "the function of literature in children's lives extends well beyond its usefulness for skill development" because it provides "a repertoire of symbolic social behaviours and attitudes" (p. 301).

Lorimer, Hill, Long and MacLellan (1977-78) do a similar study comparing the content in Copp Clark's Canadian Reading Development Series and in Holt, Rinehart and Winston's Language Pattern Series which are used by primary schools in British Columbia, Canada. These researchers examine the content of stories from sociocultural perspective in order to determine the type of social world, values and attitudes with which the student reader is being presented. Some generalized results include the following. In terms of the characters of story, the researchers found that "children are being introduced to a people-dominated world" (p. 65) which unlike "the legends of 'primitive cultures'", do not allow for "other kinds of orders" or multiple views (p. 66). In respect to the portrayal of sex-role differentiation, "characters are position descriptions, not representations of individuals" (p. 67). Unlike Kumar (1982), these researchers found a pattern to be one that emphasized adult child relations rather than peer relations" (p. 68). Also, while most stories portray children in a positive way, a fair number of stories present children negatively by being incompetent individuals. The context in which the action of the story occurs is usually urban or suburban, a community where members are paid to perform certain functions, and situations where individualism is promoted over cooperation. Conclusions of this study are summed up in the following statement: Children are introduced "to a hierarchically ordered world in which the social structure is set" and which is characterized by dominate males or authoritarian figures and a persuasive stereotyped white nuclear family "whose values are those of upwardly mobile, achievement-oriented individuals..." (p. 72). These textbooks are a means of instilling an ideology of aspiring to a "position of dominance" which is only attainable by "the while middle-class mainstream male" (p. 75). Although stories are supposed to be an idealized portrayal of the world, these researchers do not consider them to be real, and offer suggestion of change (p. 75). Nonetheless, such stories may affect children who may attempt to validate the world presented to them by asking adults questions. Children may then have this sociocultural-biased world confirmed or rejected depending on the adult's own views of the real world and the role of education (p. 74). Children are also unlikely to develop an understanding of Canada as a place or of being Canadian as a national identity. That is, an analysis of the "Canadian" content revealed that most stories had no specific Canadian location nor Canadian themes. Canada as a name is rarely used, and "other" cultural groups are represented in five stories about Indians and Inuit which are in a section labelled "Steps to Fantasy" (p. 72). According to Lorimer et al. approved language arts textbooks are thus inadequate in terms of Canadian and sociocultural content.

The importance of Canadian content to Canadian students is examined in an empirical study by Ross (1978) who compares the responses made by Grade Eleven students in Vancouver, British Columbia to Canadian and New Zealand poems. Landscape poetry was used to determine if Canadian students could identify regional and Canadian poetry and if they responded differently accordingly. Students heard paired poems as well as read them accordingly. Regional poems both unlabelled and labelled as BC poems or Rest of Canada were given to the students. Each class of students was then divided in which one group received Canadian and New Zealand poems labelled as Canadian and non-Canadian, while the other group received unlabelled Canadian and New Zealand poems. The results of the study revealed that for the most part, the students could not recognize Canadian and BC poems. Furthermore, most students did not respond differently to unlabelled regional or national poetry, but responses to labelled Canadian poetry were fuller than to labelled non-Canadian poetry. Labelled or unlabelled New Zealand poems were sometimes responded to favorably and as if the students believed them to be Canadian poems. Ross concludes that only a proportion of readers want or can differentiate between poems. This lack of distinction or disregard of Canadian labels could imply that for secondary school students "there is little or no inherently distinctive Canadian literature" (p. 305). On the other hand, a number of students who knew or believed a poem to be Canadian did respond with a sense of national pride. Their responses revealed better comprehension, more involvement and a high value judgement of Canadian poems (p. 306). Ross suggests that Canadian poems recognized as such could be a bases for "cultural education" in Canada (p. 306).

Cross-cultural comparative studies done on an international basis provide a broader perspective. Purves (1973) international study on reading in ten countries: England, New Zealand, Chile, Iran, Italy, Finland, Sweden, USA and Belgium (French and Flemish) included subjects who were fourteen to eighteen years of age. Purves examined students' responses to literature in respect to such criteria as their preferences and achievements in reading. The importance of culture, defined as socioeconomic, and of schooling were contexts for interpretation of students' responses. While Purves advises against stereotyping countries from the findings of this study, he does include results particular to certain countries as well as shared. Some particular findings include differences in kinds of responses and books preferred by students. Kinds of responses differed in that the English are evaluators, Americans are interpreters, and New Zealanders are both (p. 428). Book preferences by the younger teenagers varied in that myths and legends are read in Chile, Iran and Italy; poetry in Chile and Iran; books of film and music stars in Belgium (French), Chile, Finland, Iran and Italy; and school stories in Belgium, Chile and Iran. Mystery and detective stories are not popular in Chile and Italy and science fiction is most popular in the USA (p. 185). Older teenagers had particular choices which were not always different from the choices of the younger teenagers (p. 188). Humor is a common international choice and most popular for all teenage groups. Preferences in reading further varied according to gender (p. 189). General findings involved reading interest, achievement, influence of the media, and types of responses. Evidence of cross-national similarities in reading interest was indicated in the ranking of "types of work" and in "correlates of preference" (p. 196). Also, the "interest of students in reading seem more determined by age, sex, reading ability, and interest rather than by nation" (p. 196). Achievement cross-nationally is combination of cognitive reading ability, affective interest, involvement and a critical thinking process (p. 282). Non-print media is less of an influence on students' comprehension of literature in a print culture than in a non-print culture (p. 287). Its availability is more related to social class which is itself "one of the prime indicators of achievement" (p. 287). Purves also found that in countries where print material is least available, the students' interest in reading is the strongest (p. 288). In types of responses, the most universal approach is the formal-analytic followed by affective and thematic (p. 300). Purves concludes that there are "cross-cultural ties but also cultural differences" (p. 314). He also confirms that "response to literature is learned behavior", which is "modified by what the student reads, and is affected by his culture and the school as an inculcator of that culture" (p. 315). Basically, "patterns of responses differ in degree and kind" as a result not so much from the adolescent developmental process but from differences in educational expectations (p. 314).

Large scale cross-cultural studies in writing have also been conducted. A number of international studies are presented as collected works edited by Gorman, Purves and Degenhart (1985) and Purves (1988). The international study on written composition begun in 1981 for the International Association for the Evaluation of Educational Achievement (IEA) is evaluated by Purves (1992). The 1981 study involved 14 countries: Chile, England, German, Finland, Hungary, Indonesia, Thailand, the USA and Wales (p. 120). The students were grouped into three populations according to educational levels and writing tasks were given. Argumentative writing was a common task for all levels, while each population received core tasks: a narrative for Population A, expository letter of advice for Population B and argument/persuasion for Population C (p. 122). The international scoring scheme included content, organization, style and tone, and personal reaction of the writer. Scoring scales were developed for all except the latter (p. 122). From an international perspective this examination of the writing performance of primary and secondary school children was to provide information for national and local educational policy-makers and planners (p. 120).

As an evaluation of research and assessment in written composition, though partly based on the failure of the 1981 international study, Purves' (1992) reflections provide insight for the educational use and study of writing. Basically, the cross-cultural and multinational nature of the 1981 study raised an awareness based on problems of three issues. One issue is that school writing is not well-defined (p. 109). That is, writing can have various forms and thus as a term and as an "entity" is problematic (p 109). Primarily, an assessment of student writing depends on the task, which in turn is subject to the assessor's and student's interpretation of the task (p.11 5). Judgement of writing based on different tasks further complicates the problem of what exactly is being assessed. This lack of clarity creates difficulties when research on writing is put into practice (p. 109). Purves thus cautions against "statements about a decline or improvement in student's writing" (p. 112). The second issue in writing is that "school writing is a matter of products not process" (p. 113). Since 1971, much research on writing is based on the composing process (p. 113). Yet in relation to performance assessment, certain researchers looked at what students wrote in order to observe how they wrote (p. 113). That is, the written products of "results of the act: the plan, the draft, the revision or the edited copy" were considered (p. 113). The importance of these stages of writing were found to be subject to cultural differences in respect to how teachers and students used time (p. 113). Quick first drafts were common to students in the USA and England while Italian and Finnish students produced second and third drafts in a longer time allotted for writing (p. 113). The product is important to students and particularly its appearance. In respect to process, students' major considerations are topic and editing (p. 114). Schools perhaps should be aware of possible contradictions between theory and practice or practice and assessment. A third issue requiring attention is that "the quality of school writing is what observers report they see" (p. 115). The fact that observers are part of what is observed is forgotten in composition research and assessment (p. 115). Specific tasks were not successful especially with cultural differences (p. 115), because "students in various settings construed the task in ways that were meaningful to them" (p. 115). Problems were in writer's interpretation and assessor's ratings, in spite of training sessions in scoring. National consistency did not extend across tasks (p. 117).

For the most part "writing performance is perceived performance not actual performance" (p. 117) and "rating is still a perception, a subjective estimate of quality" (p. 118). Performance assessment and objective testing rely on "personal judgements of quality" (p. 119) and are so both flawed. Yet students failure rates (p. 117) labelling and channelling of students (p 119) are based on this fallible evaluation system. Researchers and educators in writing need to be aware of results as being a "one occasion" effort (p. 119).

An evaluation of contrastive rhetoric in research as a pedagogy mainly for ESL or cross-cultural writing is presented by Leki (1991). Kaplan's study (1966) in contrastive rhetoric remains influential in ESL teaching and research, even though some research results discredit the fact that native English speakers are not necessarily linear writers (p. 127). Those focused on the process-orientation of writing have criticized contrastive rhetoric the most because it is text-oriented. More specifically, contrastive rhetoric is considered to be prescriptive and to emphasize the product (p. 123). Important to those who are process-oriented is the student's own structuring of text (p. 135) which is a cognitive process (p. 136) and influenced by the experience of writing (p. 124). A text-oriented approach assumes that schemata can be taught (p. 135) while a process-oriented approach induces a schemata somewhat unconsciously through L2 reading which serve mainly as sources of ideas (p. 135). However, Leki considers the two approaches to be different ways of achieving the same goals of creating "an appropriate textual schemata in writing students", to initiate students into the target discourse community", and "to focus on the discovery of meaning (p. 136). Leki also considers the focus of contrastive rhetoric not to be so much that of form but of audience since it concerns itself with the "social construction of knowledge" to be more of an advantage than a disadvantage in ESL or cross-cultural teaching. Ideally, contrastive rhetoric is a means of preventing stereotyping by recognizing that "preferences in writing styles are culturally informed" (p. 137). Also such research can help students and teachers to recognize qualities of texts that are "admired and considered to represent successful communication in and by the respective L1 and L2 cultural community (p. 137). That is, L2 students are encouraged to understand their own rhetorical tradition and preferred writing style as well as that which supposedly characterizes the L1 rhetoric. This metacognitive awareness of audience provides ESL students with a choice in writing (p. 138). Contrastive rhetoric "may help ESL students become more aware of themselves as members of a variety of discourse communities" (p. 139). The limitations of contrastive rhetoric, however, are in the realization that critical awareness of rhetorical strategies may not translate into writing ability or choice (p. 138), and that an ESL student may develop two voices for academically or culturally appropriate situations (p. 139). However as Clarke (1982) argues, particular research and teaching practices which are accepted as "bandwagons" are also subscribing to the tyranny of common sense (p. 437). Instead, Clarke (1982, p. 448) proposes that new theories and methodologies be considered a foundation but which are measured against and implemented in relation to one's own teaching experience.

Native Literature

Native or indigenous literature offers another perspective on literature, either as an implicit or explicit comparison. In a study by Kintsch and Greene (1978), two experiments in comprehension and recall involved non-Native selections: stories from the *Decameron* and "The Queen Bee", a Grimm fairy tale, and Native selections: Alaskan Indian myths and "The Tar Baby" which is an Apache Indian tale. Subjects of the study were non-Native university students in the U.S.A. Comprehension based on criteria such as summaries and judgement of stories based on imagery and strangeness was similar for the Alaskan Indian myths and *Decameron* stories. Recall measured through Bartlett's methods of reproduction and serial reproductions resulted in more distortions for the Apache Indian tale than for the Grimm fairy tale. Like Bartlett's study, the conclusions drawn indicated that non-Native students did not have the appropriate story schema for native tales; that comprehending and reconstructing stories are dependent on a culture specific schema (p. 11). While a more comprehensive comparison could have involved Apache students, Kintsch and Greene acknowledged this condition to be an ideal since most Apache today are "bicultural" (p. 12).

A number of studies and articles since the 1970's involved the portrayal of Natives in non-Native material. In particular, the content of social studies texts used in curricula of various Canadian provinces were analyzed. Such studies included those by Decore, Carney and Urion (1982) in Alberta and by the Manitoba Indian Brotherhood (1977) in Manitoba. Findings in these studies revealed inaccuracies and images of Natives being negatively presented either implicitly or explicitly. Similar findings were found in studies in non-Native literature or fiction. Green (1974) did a content analysis of Western comic books and found that Indians were depicted in a negative role that perpetuated common negative stereotypes (Barnett & Dyer, 1983, p. 44). That is, in the role of "sub-character and a villain", the traditional Indian was characterized as being ominous and untrustworthy through his actions, physical appearance and lifestyle (Barnett & Dyer, 1983, p. 45). The researcher considers the effects of this type of comic to be "ignorance, misunderstanding and prejudice toward a group of people", and particularly harmful to children who find it easily accessible and appealing in respect to the adventure and action (Barnett and Dyer 1983, p. 45). In other studies in which researchers were concerned with appropriate selections of material in Native and non-Native classrooms, the portrayal of Natives was also a consideration. Blair (1982) criticizes early writings about Natives not only because of their negative stereotyping but because of their lack of distinction between "diverse tribes and cultures" (p. 217). Blair considers such generalizations to be damaging to the self-image of Natives. Instead, Blair examines the suitability of contemporary adolescent books based on its content and readability level. Natives of various groups portrayed predominantly in historical fiction and non-fiction which were written by either Native or non-Native authors were chosen for analysis. Thus, while Blair concludes that there is literature written about or by Natives which is suitable for adolescents, her findings also reveal cultural differences in how such stories are written. In stories written by non-Natives, the main characters are stereotyped young brave males (p. 220), plots are that of adventure (p. 220), and a common theme is "non-natives learning from native people" (p. 221). Native authors on the other hand, often have women as central characters (p. 220), hardships of natives are the plot (p. 220) and a common theme is "the need for native people to learn about themselves" (p. 221). Also, "stories by Native authors embody the values of the individual native tribes" (p. 221). In spite of these distinctions, Blair considers both types of writing to be Native literature. Thomson's (1984) concern is for the selection of suitable literature for high school or university Native students in English classes. She unlike other academics notes that literature written about Indians is unacceptable because of "stereotyping, over-romanticism and general inaccuracies" (p. 16). Also, because it is written by non-Natives, she finds that attitudes and events are misinterpreted (p. 16) and characterization is inconsistent (p. 16). However, while a choice of literature that reflects the Native experience and world is necessary, the availability of "Indian material is scarce or limited (p. 14). There are numerous sources of Native poetry but there is a shortage of drama and appropriate short stories in terms of quality written by Native writers. Translated traditional works are problematic as are novels by American Indians (p. 15). Poorly written literature, according to Thomson can be used to develop critical skills but should not form the core of a program (p. 16). English "classics" which students can read and understand without a teacher's interpretation and which they can relate to are advised (p. 16). Thomson thus recommends that a balance "of Indian and non-Indian structure, traditional and modern literature, classic and non-classic literature" be implemented in English classes that have any portion of Native students (p. 16). She further regards a course comprised only of literature by and about Indians to be undesirable (p. 16).

Studies and articles by academics have attempted to explain the non-Native perspective in Natives which resulted in an unrealistic Native image. In the collection of Native studies abstracts, Barnett and Dyer (1983) include Retzleff's study (1981). She assesses Canadian fiction written by non-Natives between 1766 and 1977 in order to determine how the Indian was depicted and why (p. 117). Her results confirm that the attitude toward Indians by non-Native writers reflected the social attitudes of the times (p. 118) and that the literary conventions and genres influenced the romantic or realistic portrayals (p. 119). Early writings first presented Indians as wild and exotic, and by the late nineteenth century as the "doomed savage" (p. 118). Even by aiding a white protagonist, the Indian was characterized as being "instrumental in his own decline" (p. 118). In the 1920's writers reflected the social belief that the converted Indian would be assimilated into white society (p. 118). From the 1930's to the 1960's, writers focused on the problems of white-Indian relationships, as Indians became "second-rate citizens" in both cultures (p. 119). In the 1960's and since, "the plight of the dispossessed people throughout the world" was a public concern (p. 119). With Indians writing and speaking out, the Indian and non-Native fiction was depicted "as an essential link between the white man and nature" (p. 119). A more contemporary view of a romantic image of the Canadian Indian is explained by Fee (1987). Accordingly, the Native people must be romanticized as they represent "all that modern person has lost" (p. 29). They are also a means for "others" to establish a Canadian national identity (p. 30). Similarly Goldie (1987) considers images of indigenous people in literature not to be reflections of real Natives but of white culture. That is, an symbolic entities, Native people in literature serve "the needs of the white culture which created that literature" whether it be in New Zealand, Australia or Canada (p. 78). Johnston (1987) on the other hand, regards the representation of Natives in non-Native fiction to be realistic and thus accuracy is important (p. 65).

The presence of the Indian and Indian culture further effected the writing of specific contemporary writers. According to Monkman (1987), the accounts of Native people presented in exploration and travel narratives provided some contemporary writers not merely with facts but with a language for creating multiple visions (p. 95). In relation to those non-Native writers who employ religious images in their Native literature, Craig (1987) considers that new stereotypes of Natives have been thus created. Maeser-Lemieux (1987), from her examination of Margaret Laurence's fiction, has concluded that the Metis serve as a metaphor for the alienated and repressed "portions of self and society" (p. 129) as well as a means of working out a conflict between a "matriarchal consciousness" and a "patriarchal heritage" (p. 128). In general, these studies and professional writings exemplify that Native literature and culture have been taken out of context by non-Natives in order to establish a non-Native identity.

On the other hand, there are studies and articles by non-Natives and Natives who have attempted to present or understand Natives and their literature within the Native cultural context and perspective. In Vangen's (1987) examination of Campbell's *Halfbreed* and Welch's *Winter in the Blood*, she explains that these Native writers have used humor as "keeping a safe distance from despair and cynicism", in light of the oppression experienced by Natives (p. 203). Humor as a literary device in Native literature is a means to protect that which is Native as well as to acknowledge that which has been lost (p. 203). Godard (1987) focuses on the importance of the Native oral tradition of which she finds evidence in Native written literature. In a comparison of literary works about Natives by non-Native women and by Native women, Godard finds stories by some Native women to be fragmented and characterized by gaps or thoughts expressed. Godard attributes this feature to the silence of an orally performed story (p. 135), and to the "sacred trust" that women hold for certain types of stories (p. 149). Godard implies that "authentic" Native literature (p. 136) is that orally told by "a grandmother or wise woman" (p. 150). Non-Native women writers, on the other hand, tell stories by writing lengthy fictions in an attempt "to cover the gaps and silences of the oral text" (p. 154). Cederstrom (1982, 1985), in examining the fiction of various Native writers reveals the importance of myth and ceremony both as structure and content. However, she notes a distinction "between an exploitative, inorganic use of myth and ceremony and an organic use which demonstrates the relevance of the old ways to modern life" (p. 285).

LaRoque (1983) explores the way Metis have been portrayed in Canadian literature written by non-Natives. While she discovers that Metis have been perceived and characterized as embodiments of a "civ/sav" (civilization/savagery) dichotomy (p. 86) in historical and modern fiction, she does find an exception in Campbell's *Halfbreed*. To LaRoque, Campbell's story is an authentic story about and by a Metis that captures a "mood", "spirit" and "ethos" with which Metis can identity (p. 91). Moreover, it is authentic because the Metis are not used "as a vehicle for a worldview, a doctrine or even as a social protest" (p. 91). Campbell's story is unlike others written because it presents Metis as humans with both strengths and weaknesses (p. 91). If Metis are to be fairly represented in historical or fictional writing, writers need to accept Metis "at face value" (p. 91).

Grant (1985) and Belkin (1977) concentrate on Native poetry as a means of understanding Native culture and Native literature. Grant (1985) categorizes traditional Amerindian poetry which, though originally oral and often sung, is still valuable in the written form if translated well. Similarly Belkin (1977), who compares the traditional and contemporary poetry of Indians and "Eskimos" considers such literary forms to provide "insight into the lives of Canada's Native Peoples" (p. 15). That is, a study of Native poetry is a way of understanding the traditional relationship of various cultural groups to the land, their religious beliefs and the values and goals of their society (p. 15). More recent poetry reveals how these people are coping with changes in society. According to Belkin, Native poetry should be recognized as literature as well as a cultural tradition (p. 30). Evidence of cultural and literary adaptations to changes by Natives is illustrated by Ramsay (1987). He found that a common oral story told by Natives was an assimilated version of a European folktale. The characters and story-line were European, but changes were made to meet "the needs of the Native storyteller and Native audience" (p. 13).

Native literature has been the subject of various empirical studies which have been conducted within the context of particular Native groups. Amongst such studies are those done by Scollon and Scollon (1981) and Ridington (1988). In the study of narrative literacy by Scollon and Scollon (1981), the narratives of Athabaskan Indians were characterized and identified as having a functional purpose for developing cultural patterns of thought and social interaction. Basing their argument on examination of oral narratives, Scollon and Scollon noted that the organization of such stories is an interaction between the storyteller and the audience (p. 115). In keeping with what Scollon and Scollon call "bush consciousness" (p. 100) the narrator does not "tell his audience how to think or interpret actions" (p. 117). The best stories are those which are brief and whose endings can be explained by the audience (p. 119). A narrative is "an extended sequence of riddles", which is sometimes indicated in its title (p. 119). A story is completed "when all themes have been suggested" (p. 119). The purposes of storytelling for the Athabaskan society are to pass on tradition, to entertain, and to socially construct reality (p. 120). Storytelling is a learning situation in which a child learns from both the audience and narrator, preferably an elder (p. 120). Native narratives are important because they incorporate aspects of bush consciousness or "a reality set" (p. 100): "an individual respect" (p. 100), "nonintervention" (p. 100), "integration of knowledge" which is personal and holistic (p. 100), and "entropy" which is a problem created by a preference for lower order structures rather for high order structures (p. 102). In contrast, modern consciousness is "systematic and threatening" (p. 102).

In Ridington's (1988) ethnographic study of the Dunne-za, the narrative is the subject of study and the form for presenting his experience and study. A primary finding is that the narratives of the Dunne-za are not about their culture but they are their culture. For instance, a story can only be told about something which the storyteller has "experienced personally" and understood fully (p. 46). Their narratives are expressions of their "thought-world or 'reality set'"

(p. 41) in which myth and reality are complementary truths (p. 71) and in which "every event makes sense in relation to shared knowledge and experience" (p. xiv). Knowledge is considered to be power (p. 73) and how a person comes to know something is more important than what he knows (p. 31). Thus a dreamer in this culture is highly regarded, and dreams of all Dunne-za are used to interpret reality (p. 284). Dunne-za stories "present thoughts and images" and "are not chronological and casual in our sense" (p. 119). For the most part, storytelling is a means for Dunne-za to understand their world and to communicate this understanding (p. 161). According to Ridington, a culture cannot be dreamt up by a responsible academic, and so through their narratives, the Dunne-za culture can only be understood if a non-Native is willing "to dream into it" (p. 73). Studies of Native narratives in the context of Native culture reveal that stories are a way of living and a way of talking which Heath (1983) refers to as "ways with words".

Because of the various native and non-Native perspectives on Native literature, a consensus on what Native literature is may be considered to be problematic. Such an issue may be further complicated by trying to define the term "Native" which Burnaby (1982) attempts to do. Murray (1985) and Cornell (1987), however, address the question of What is Native literature? According to Murray (1985) the classification of literature has value in helping the reader set up expectations and by "providing guides for interpretation" (p. 152). Also, "classification requires that literature be defined and certain rules be followed" (p. 152). One question of concern however, is whether Native American literature should be "defined, categorized and analyzed in the same way as other literature" (p. 152). For Murray, there are various reasons for why this is not possible nor desirable. The diversity of languages and tribes makes a commonality of expression for all Natives to be unlikely (p. 153). Also, "tribal literatures"...are unique and culturally specific" (p. 153) in that they are influenced by "individual disposition, group configuration, and the natural environment" (p. 153). Basically, "tribes do not share a common literary heritage" in the same way non-Natives do (p. 153). There are differences even in tales because of particular beliefs and stylistic preferences" of each Native group (p. 154). In other words, "the universal Native American tale" does not exist (p. 154). Equally important to its uniqueness is the understanding of Native literature in the context of Native culture and from a Native viewpoint (p. 157). Accordingly, Murray stresses the importance of oral literature which was composed for an audience "who shared the Native language and culture" (p. 155). That is, the original purpose of songs, was lost when translated and transcribed into the written form. Similarly, non-Native classifications of myth, tales, legends and stories takes away some of their meaning as such a system removes them from their oral and cultural context (p. 156). If Native literature is to be classified, Murray suggests that the method developed by tribal members (p. 156) be used because the "distinct purpose and function" of the works are so reflected (p. 157). To understand Native literature is to understand it as an integral part of the Native culture (p. 157). Implied then is that to define one is to define the other. Native authors, though different in the "very specific view of a very specific place" which they present, are more capable of writing Native literature than are non-Natives according to Murray (p. 161). That is, although some non-Native writers portray Natives and their culture more honestly than others, Murray considers all non-Natives as making the assumption that Indians cannot write their own literature (p. 161). Murray concludes that Native literature has been written by Native writers who need to continue to write other than "social misfit" and "cultural conflict" themes while retaining a "Native voice and vision" (p. 164).

Cornell (1987) also acknowledges the Native oral tradition as being a functional aspect of their culture and society (p. 177). Therefore, he criticizes scholars for using non-Native or Western definitions of literature as standards for interpreting oral "literature" (p. 178). Cornell considers oral records interpreted out of context to become products of non-Native imagination" (p. 176), and that details not based on familiarity are fabrications which create new stereotypes and disseminate false information" (p. 176). Oral "literature" is more a use of language and means of communication for Natives, and to apply literary labels to any of it is artificial (p. 179). The poetic language of indigenous people is merely a construct of the literary scholar, and not an aesthetic intention of the Native person (p. 179). Instead, such language is a "cultivated ability" developed for effective communication (p. 177). A formalist treatment of Native "literature" by academics results in lost understanding of the people and culture that develop it (p. 178). While Cornell suggests a multidisciplinary analysis, he nonetheless emphasizes that Native "oral traditions be examined in a specific cultural context which accurately reflects the mode, purpose and rationale for communication" (p. 180). The definition of Native literature to Cornell is an academic and non-Native label; to Murray it is the definition of Native culture as opposed to the non-Native culture.

Varying perspectives on Native literature as expressed by non-Natives and Natives, by researchers and literary scholars, may have raised an awareness of how important a Native cultural context is in interpreting Native literature. Although problematic in defining, Native literature is important for developing a Native identity. What implications this may have in the selection of materials for schools with Native students is dealt with in part by Switlick (1974). A group of Grade Eight Cree students were given three stories in English to read and to respond to. Switlick found that most of these students had difficulty comprehending these stories because of experiential, linguistic and reading problems (p. 217). Errors that were classed as experiential included didactic expectations, storytelling expectations, literal understandings, background of stories, personal experiences, personal culture, and predetermined attitudes (p. 217, 218). The various reasons for successful comprehension included accuracy based on the content of the text (p. 207). Stories written in English in spite of their quality were not meaningful to these Native students partly because their cultural and literary experience differed from that presumed in the texts. Switlick also notes that the author is perceived to be a storyteller, and so stories are considered to be true-to-life. Students expect them to be relevant and to offer some advice (p. 220). While Switlick provides many suggestions for improving the situation of Cree students, most methods are directed at increasing the students' understanding of the English culture and language. Native material or stories are not mentioned. It seems that the Native community and the English schools have separate roles which may contribute to both community and school, and perhaps Native stories written in English would bridge the gap for the Native student? Thus the availability of Native literature identified as such has ramifications not only for literary scholars but for Native children.

Inuit Literature

The life of Inuit has been written about in exploration journals such as that by Francis Hall (1818) and more recently in scholarly texts by Crowe (1974) and Brody (1987). However, few studies of "Eskimo" literature involving Canada's north have been done, and hardly any deal with Inuit literature of the Eastern Arctic. The stories told by these Northern people have primarily been of interest to anthropologists and folklorists, who not only collect but classify stories in order to understand the stories and cultures of oral socities. Boas (1974) and Rasmussen (1976) in particular recorded a large number of Inuit stories from Northern Canada including the Eastern Arctic. According to McGrath (1984), Rasmussen categorizes myths and legends in the following way: creation myths or stories which embody religious beliefs; stories involving trolls and giants, monsters and ghosts; tales of epic heroes; tales of murder and revenge; and beast fables (p. 69). Rasmussen, however, does acknowledge that categories are not always distinct (McGrath 1984, p. 69). According to Bascom (1965), Boas first objected to making distinctions between myth and folktales (p. 8). Yet, based on his later studies of North American Indians and how they perceive their own stories, Boas does classify stories as myth, history (legend) and folktales (p.

8). All three types are considered to be tales with folktales being "imaginative" and "analogous to modern novelistic literature" (p. 8).

Bascom (1965), a folklorist, attempts to convince other academics of the value in classifying and defining stories common to oral cultures, and of the need for an agreed upon system of analysis. The system he proposes is "derived from the study of European folklore" (p. 16) but is not unlike that used by various peoples in oral societies or by certain anthropologists or folklorists of which he gives examples. All stories are defined as prose narratives. Folktales are "regarded as fiction" (p. 4). The principal characters are human or non-human and events may or may not have happened in unspecified times and places (p. 4). Although they are told mainly for entertainment, they may contain morals (p. 4). Myths "are considered to be truthful accounts of what happened in the remote past" (p. 4). Their principal characters are non-human, usually deities. They are "accepted in faith" and are considered to be sacred (p. 4). Rituals are associated with them, and they embody dogma (p. 4). Origins of life and aspects of nature are explained (p. 4). Legends "are regarded as true by the narrator and his audience, but they are set in a period considered less remote when the world was much as it is today" (p. 4). Bascom points out that while many societies, including those considered modern, classify prose narratives on the basis of fact and fiction, the definitions he proposes are based on the beliefs of the people within an oral society and are not an imposed judgement (p. 7). In general, "myth, legends and folktales differ in their settings in time and place, and their principal characters and more importantly, in their beliefs associated with them" (p. 7). They may differ in terms of style, of expectations by the narrator and audience, and of private ownership (p. 7). Folktales usually have conventional openings but myths and legends do not (p. 6). Primarily, "they may be told for different purposes and have distinctive functions" (p. 7)..

How applicable the definitions and classification of myth, legend and folktales are to stories told in specific oral societies, Bascom (1965) refers to various studies. In relation to studies done on "Eskimo" stories, Bascom refers to Lowie (p. 14), Boas (p. 8), Essene (p. 9), and Lantis (p. 9) and their difficulties in classifying these stories. According to Lowie, "Eskimo" myths and folktales are not always distinguishable (p. 14); and to Essene and Lantis, Eskimos do not clearly distinguish between myths and legends but do make distinction between these and folktales (p. 10). A number of other societies consider myths and legends to be one category and different from folktales, and those societies have native terminology indicating these categories (pp. 10, 11). Moreover such native categories of their stories suggest that their prose narratives are either true or fictional (p. 10). Other oral societies such as the Trobriand Islanders make separate distinctions for myths, legends and folktales (p. 15). Implied, then is that these cultural groups identify their stories in a way that corresponds to Bascom's system. However, there are exceptions. The Wind River Shoshoni have only one name for all of their stories (p. 15). When Bascom applies his system to their description of their stories, however, he finds different tales (p. 15). The existence of myths, legends and folktales in oral societies due to a classification system may be problematic for reasons not only dependent on varied categorization by academics as Bascom claims (p. 19). The important contribution that folklorists make to the humanities is discussed by Wilson (1988), but as a discipline, Jackson (1988) evaluates the truth and reality which folklorists are purported to convey.

Other studies by folklorists or anthropologists focus on content analysis rather than on classifications per se of oral stories as a way of understanding them. As examples, Edwin Hall Jr. (1975) and Benjamin Colby (1973) examine Alaskan Eskimo stories which they consider to be folktales. Based on a collection of 190 Noatak folktales and a folklorist perspective, Hall's (1975) study shows that "folktales are important as indicators of cultural reality, cultural values, and cultural aspirations of their originators" (p. 439). Since Hall regards these folktales as dealing with human conditions he also considers these stories to be meaningful to those outside of the specific culture as well (p. 439). Hall finds that the Noatak folktales employ certain literary conventions. The beginning of stories are characterized by specific settings and the introduction of characters and a delineation of their relationships (p. 419). Traditionally characters were not named until the end of the story (p. 419). The plot involves a situation or problem that requires the action of the protagonist (p. 419). An ending equivalent to "they lived happily ever after" usually follows the denouement (p. 419). The words "the end" are rarely used, instead the ending is marked by silence (p. 419). Repetition of events, usually occurring in fours, signal events to come or time lapses (p. 419). Stylistic devices are present but the more subtle ones are lost in translation because the Eskimo narrative is forced into an English language structure (p. 420).

Hall (1975) bases his analysis on a unit called a motif defined as "the smallest element in a tale having the power to persist in tradition" (p. 418). While Hall finds evidence of nineteen motifs in the story content of these folktales, some motifs are more common or more important than others. The motif of warfare is scarce (p. 431) and the culturally idealized personality trait motif applies mainly to the quality of a good hunter (p. 421). Since "Eskimos do not distinguish sharply between the natural and supernatural world", Hall did not use the natural and supernatural world motif in his analysis (p.. 433). The interpersonal relations motif is common and important in terms of kinship and "as primary bonds of interaction and cooperation" (p. 422). The grandmother in the story "mirrors real life in her role of companion and home provider for the orphaned" (p. 424). The "extraordinary emotional closeness of family" exemplified by the death or loss of a loved one motif appears in some folktales (p. 426). Implied poverty of the rich man/poorman motif is more common in folktales (p. 425). In respect to the haughty girl/boy motif, there are more stories about the haughty boy (p. 426). Both types of stories, however, represent the importance that marriage has for the kin group, and the scorn placed on those by society who do not marry (p. 426). The marriage to an animal or object motif represents supernatural punishment (p. 432). A number of folktales deal with the life in physical isolation motif (p. 430). That is, characters spend a period of time away from society, but while away, they become very resourceful. Most of the these characters return to society and are accepted. The physical danger motif depicts realistic situations. The crime and punishment motif is present in which murder, often for revenge, predominates (p. 432). Punishment by society or the supernatural is directed at removing a deviant individual from society (p. 432). A common crime occurs in the man who always kills people motif. In such folktales, a strong cruel man kills people for pleasure or out of revenge for a loss of a son (p. 427). In most of these stories, a grandson character tries to stop the murderer (p. 426). Other murders of strangers may occur if there is a fear of food shortage by the society (p. 430). The human physical aberrations motif applies to characters who are usually people with animal forms or magical powers and whose presence indicates something could happen (p. 431). Although few stories feature animals as main or sole characters (p. 435), a majority of folktales include man's relationship with animals. Thus, there are motifs used dealing with man/animal transformations (p. 434), humans treated like animals (p. 435), and stories of relationships in which animals help, kill or talk to men (p. 434). In general, the animals that characters encounter in folktales are those species from land and sea that Eskimos usually come into contact with (p. 434). The eagle appears frequently in folktales, however, even if its appearance is rare in reality (p. 434). The man/animal relationship motifs often include magic and a lack of distinction between "the real and unreal, animal and man, or natural and supernatural" (pp. 434, 435). Hall interprets this interchangeability as a representation of how Alaskan Eskimos conceptualize their world which is conceivable because of the transformative nature of the external world they live in (p. 435). The shamanism motif that focuses on shamans is not as common as those that focus on magic (p. 436).

According to Hall (1975), Noatak folktales are a functional aspect of their culture. As oral literature, folktales primarily entertain but they are a means of self-expression and of "reinforcing moral percepts" in how to behave in culturally appropriate ways (p. 437). They also warn against certain ways of behaving (p. 437). Folktales constitute "a code of proper behaviour" which is passed on from generation to generation (p. 437). Folktales further serve as a "medium for expressing group psychological needs" which can be equated to the concept of food sharing (p. 437). While at least two tales must be told in one sitting in the Noatak culture, a knowledge of folktales serves the purpose of maintaining social relationships (p. 438). According to Hall, "Eskimo folktales in general are an institution with survival value", and are "an ingenious technology" for coping with their environment (p. 438). Hall also suggests that "if folktales are believed to be real stories about real people in real situations", the hope for a more secure life is offered in and through folktales (p. 438). Folktales may be a "wish world" since there is an element of control expressed in them which Noatak Eskimos desire in the real world (p. 438). To Hall, understanding Noatak folktales within their cultural context is a way of understanding what it means to be an "Eskimo" (p. 405). As part of his ethnographic research, Hall noted certain conditions affecting storytelling. For instance, when and where stories were told had no restrictions (p. 410). Also, while "exact recitation was/is a cultural ideal", it was "not always a reality" (p. 416). Acculturation which the Eskimos have faced may also determine their psychological needs for telling certain stories and in particular ways (p. 409). Folktales are then an expression of the dynamics of a culture by reflecting its traditions and change, and so are functional to society. Bascom considers folktales to be fictional, but Hall's study presents information that may have us question that claim or the definition of fiction.

Colby (1973) takes a different approach in his study of North Alaskan Eskimo folktales. He analyzes the way the content is structurally organized. Colby applies "a theory which seeks to account for base narrative sequences", which he calls a "grammar" (p. 645). However, as he considers only one of five possible components of a folklore, his is a partial grammar (p. 645). Colby's eidochronic study focuses on the basic plot as a means of sequencing narrative thought. The results of his analysis show that an Eskimo folktale is structured by the motivations of a main character whose actions then constitute the major event or episode. Narrative links are thus formulated by why the protagonist decides to do what he does throughout the story (p. 656). There are secondary eidons or sets of narrative events which involve scene changes (p. 652), a conveyance of information, prolongation because of obstacles or evasion, and episodic transition through routine activities (p. 653). Also used are narrative devices such as repetition or contrasts, which dramatize certain events, a technique that Colby calls "highlighting" (p. 656). Colby concludes that his analysis "supports the theory that there is a grammar of Eskimo folktales" (p. 659), and that the narrative elements are hierarchically organized (p. 645). Although Colby establishes this pattern in the Eskimo folktale, he does acknowledge that there may be variations in the group and in individuals who tell these stories (p. 659). He further admits to the problem in narrative analysis to be finding the appropriate analytical units (p. 660).

Colby's interest in narratives as cultural patterns and associated cognitive processes are expressed in his other articles. In his article on transmission and the evolution of stories, Colby (1982) recognizes the importance of understanding the cultural content (p. 403). To Colby, studying living oral traditions "increases our knowledge of how stories are understood and generated" (p. 464). It helps us understand "how people see the world and develop a behavioral logic for living in that world" (p. 464). Narratives encapsulate culture (p. 464). Stories reduce the interesting and most complex aspects of the real world to the "most relevant essentials for us to learn" (p. 464). According to Colby, however, an understanding of how stories are part of a culture requires learning about "its structures and the processes" by which it is passed on or changed (p. 464). A strategy for discovering patterns is an anthropological method of deriving categories from the story content. Colby favors this "emic quest" (p. 465) because it approximates psychological or cultural realities (p. 465). Understanding stories further involves linguistic systems such as that proposed by Halliday: "experiential, interpersonal and textual" (p.

468). Colby also considers a cognitive schema of stories to be part of the process for story comprehension (p. 471). In general, Colby considers that interest determines both the transmission and evolution of stories (p. 469). More specifically, stories are chosen because of their behaviourial function such as providing "needed skills in thinking", "vicarious experiences" or resolving "psychological conflicts" (p. 470). Such a function is similar to the ecological value of stories proposed by others (p. 470). The pattern salience of stories thus has psychological as well as cultural importance for understanding stories.

The importance of narratives for culture and memory are similarly dealt with in yet another article by Colby and Cole (1973). In demonstrating this importance, Colby and Cole compare patterns of thought in traditional stories to those of modern Western societies. They thus emphasize that "Eskimos and Bushmen think about different things simply because of their radically different ecologies" (p. 65). The two groups also think differently about common experiences such as the family (p. 65). Furthermore, different individuals in the same culture may think differently, and the same "individual may also vary his/her thoughts depending on the semantic structure used" (p. 69). For the most part, semantics as an indication of how people think relies on how it is used in a particular context (p. 69). In fact, Colby and Cole regard "cultural differences in thought processes" for individuals or groups to be a matter of "culture users rather than cultures" (p. 90). That is to say, "one is not a member of a culture nor does one participate in a culture. One uses the culture" (p. 90). Culture is a disorderly collection of systems, and language is one of these systems which can be passed along "piecemeal" (p. 90). Nevertheless, even "if we assume that each person possesses a series of generative-learning and other systems, narratives do provide "a system that is similar enough from one person to the next" in order to study a recurrence of patterns in thought and culture (p. 85).

Jeanette Ireland (1989) does a content analysis of a Sedna myth told by Paniaq, an Eastern Arctic Inuk. The English translated version (p. 105) is analyzed but comparisons are made to the original Inuktitut text. Paniaq's version entitled "Uinigumasuittuq" (the girl who did not want to marry), is similar to those recorded and classified as myths by Boas and Rasmussen which Ireland refers to (p. 102). Ireland's major concern is not in the classification of the story as a myth since "Inuit themselves make no distinction terminologically, calling all 'stories', Unikkatuaat" (p. 101). That is, according to the Inuit, there are no types of myths (p. 1010), nor are there separate terms for narratives of events occurring in the present or past (p. 101). Ireland considers the definitions and categories of myths, legends and tales to reflect the educational and analytical purposes of academics rather than the functional purposes of the Inuit people who create and perpetuate such stories (p. 101). Myths then are more a system of social relationships between people and their environment that are manifested in a text (p. 104). Myths are "a deliberate socio-cultural construct, a textual device", which delineates certain culturally approved behaviour for a harmonious existence (p. 104). They are a means for Inuit to present and realize their own image (p. 104), to which outsiders may gain insight by using "a sociosemiotic perspective" (p. 104).

Ireland's (1989) textual analysis employs this sociosemiotic perspective and an Inuit cultural context. Her findings reveal that "the seemingly simple and straightforward organization of the text into discrete episodes proved to be a highly complex multilayering of patterns..." (p. 133). One salient pattern that emerges is an almost perfect symmetry between "a two-part series of well-defined episodes" (p. 113). That is, the story is considered to be comprised of two parts: a girl leaves home in the first part and then is forced to return home in the second part (p. 114). In addition, the first part of the story consists of a pre-episode introduction and three episodes which are paralleled in the second part (pp. 114, 115). There is further parallelism in the links which connect the episodes in each part (p. 115). The linking of "circumstances for change and the initiation of action" are usually signalled by direct speech (p. 113). Exceptions to this are in the use of indirect or reported speech before the third episode in the first part which describes the miserable conditions of the girl's married life, and before the first episode of the second part which describes the father-daughter conflict (p. 113). The primary narrative structure may be one of three episodes, a finale and an introduction to the story, but the pattern is made more complex through other patterns such as parallel construction. Ireland's linguistic analysis of the text reveals further patterning. Through the choice of specific verbs (p. 117) or paralleled situations (p. 118), patterns of interaction are created (p. 117). Moreover, the main effect of the repetition of specific words such as verbs or adjectives or of patterns is the intensification of descriptions or events (p. 119). The narrator's intrusion through indirect speech provides specific details. This further intensifies the situation not only through explanation but through developing "a firm interpersonal relationship" between narrator, listener and characters (p. 120).

The text as a pattern of linguistic forms is further examined by Ireland (1989) to determine the ways in which it is "ideologically significant for the Inuit" (p. 124). That is, how the story "produces and reproduces the social context" is considered (p. 121). From this, some of the major concepts of Inuit life undisclosed include the importance of marriage (p. 124), and a society that is male dominated (p. 124) but comprised of interdependent gender roles (p. 125). The importance of this story can be expressed in a theme stated as "...the things which prompt a girl to marry are illusions" (p. 124). The story further illustrates that a girl is quickly disillusioned by marriage which supports the Inuit belief that "a daughter's marriage must be carefully planned" (p. 124). Primarily in Inuit society, "it is socially imperative that a girl should marry" (p. 123), but the selection of a husband is a concern of the family and the social group (p. 125). That is, a marriage based on the interdependent roles of a husband and wife ensures the self-sufficiency of the group and thus survival (p. 125). Such a marriage is a means of maintaining the social organization (p. 125). The story in its repetition and paralleled patterns foreshadow the various ways the marriage is doomed. The physical defects of the husband are indicators that it is "impossible for him to take on the role of a husband" and provider (pp. 126-127). Basically, he is portrayed as having to depend on others which indicates that he would be a burden on the nuclear family as well as on the social group (p. 127). The story also presents a male-dominated society characterized by power and domination which are implied to be "negative social behavior" that deserves debate (p. 125). While male domination is demonstrated in a father/daughter relationship (p. 124), the girl becomes involved in a power struggle between the father and her husband (p. 124). That is, as "a companion" she is dominated by her husband and as "an unmarried daughter" she is dominated by her father (p. 128). How the power of domination is exercised, however, depends on the status and social roles of all involved. For instance, the superior status of the father is recognized when the husband addresses him rather than his own wife (p. 128). The father is also superior when he points out the husband's deficiencies which denounces him as a husband and thus the girl as his wife (p. 129). By creating fear, the husband finally dominates the father who relinquishes his role as father. The husband then leaves. As a result, the girl becomes neither daughter nor wife (p. 129). The father in a horrific art of domination cuts off the girl's fingers, there by permanently removing her social and gender status (p. 124). For as a wife or daughter, a female's role in Inuit society is valued for garment-making. In general, the dire consequences of interpersonal conflicts reinforces the sociocultural attitudes and behavior of the Inuit society. Domination over others is not acceptable especially at the expense of the group's welfare (p. 130). Therefore, offenders need to be made aware that their behavior can "harm society and the means by which it is organized" (p. 129). In addition, the story emphasizes the cultural reality of how important the interdependence of roles are to the society and the status of the individual.

The finale is a very important part of the story as it synthesizes all aspects of the text and its many associated meanings and interrelated patterns. The complexity of these relationships are not unlike those used to organize the society "which created the text" (p. 131). The finale, as is the entire text, is a symbolic representation of the interrelationship among humans and other living things in their environment (p. 131). The final act of "the father's wrapping himself in the skin of a land mammal which hunts in the sea" is symbolic (p. 130). A "connection yet separation between the land and the sea" (p. 130) is suggested. More specifically, such an act entails "opposites such as cutting off and covering, land and sea, land mammals and sea mammals, women's work and men's work" which "all interrelate to form a complex organic and interdependent whole" (p. 130). Both the tide and polar bear skin are symbolic garment-like coverings which imply other relationships within and outside the text (p. 138). The father's death is similarly symbolic. Through the father's violent action, an abundance of seals was created. However, with no "woman to perform her work", the purpose for males including this father to hunt is made obsolete (p. 131). The father's death thus incorporates the Inuit belief system. That is to say, the father like all humans "will slowly but inevitably die" because of this imbalance in the social and environmental organization" (p. 131). The interrelationship of land, sea and sky as well as man and animals are evident in the descriptions of the suitors (p. 130), the husband (p. 130), and the seals being created from the daughter/wife's amputated fingers (p. 131). All in all, this myth creates and maintains Inuit belief systems or ideologies that allow them to cope with sociological and environmental changes (p. 131). Through a highly structured text of interrelated patterns and relationships, the narrator is able to link form, meaning and content (p. 122). Ireland's analysis thus demonstrates that the myth, as a written or oral text, gives meaning to the Inuit culture and identity as much as the culture gives meaning to the myth.

A study by Nungak and Arima (1969) deals with a collection of "Eskimo" oral stories from Povungnituk, Quebec. Such stories are told by "Eskimo" carvers through their carvings and by orally recounting them or by writing them in syllabics (p. vi). Balikii and Arima collected and catalogued these stories (p. v) which Nungak likely translated. The forty-six stories include "myths, legends, historical accounts and observations" (p. v), which are not labelled as such by the storytellers or by the researchers. Instead they are called "unikkaatuut" (p. 113). While the "Eskimo" cultural society makes no distinction in typing stories, the content and especially the beginnings and endings of stories may be an indication of such. However, variations in stories may also be due to individual differences between storytellers which Arima notes (p. v). For instance, various versions of the same story were given by various storytellers or even by the same storyteller (p. v). Arima also considers differences in stories told to be due to varying abilities in storytelling (p. v), memory (p. 134) and the perceived need to tell traditional stories (p. 136). What and how Eskimo stories are told are then dependent on why and who tells the story.

In examining the stories which Nungak and Arima (1969) do not do, the authority or ownership of stories as perceived by the storyteller is explicitly or implicitly expressed in stories. This concept of storytelling produces a commonality in stories as well as stylistic differences. By and large, most storytellers indicate that the stories they have told are either their own or are traditional "Eskimo" stories being passed on. The position of responsibility in telling stories is most evident in the beginnings and endings of the stories. A common ending of many stories include a closure of "that's all" (pp. 78, 81, 91, 107), with or without the addition of "I stop here" (pp. 59, 69). Other endings include: "It is said" (pp. 31, 89), "those are the words of the story" (pp. 5, 19, 27), "that's the way the story goes" (pp. 75, 53), or "that's how the storyteller and others have heard it" (pp. 7, 41). Only two storytellers referred to forgetting parts of the story (p. 105) or the possibility of traditional stories soon being forgotten (p. 41), and only one storyteller used "the end" (p. 21). Such endings seem to indicate that these storytellers are attempting to record stories from memory because their stories represent the cultural group. Other stories end with either a summary (p. 15) or the end of an action (p. 83). Nonetheless, implicit in the telling is that the versions by these storytellers are not unlike those stories told by others of the same cultural group. Beginnings of stories are also indicative of a common understanding to which the storyteller adheres. Stories are thus begun with qualifying statements such as or similar to "It is like this" (pp. 1, 7, 19) or "this is the story" (pp. 25, 23, 27, 77). A number of others refer to the story being told or heard long ago (pp. 13, 17, 19, 33, 37, 39), or its being traditionally told (p. 101). Some storytellers introduce their stories as being based on their memory (pp. 85, 59) or on their personal idea (p. 107). Only one narrator gives his name, perhaps implying personal responsibility for accuracy or inaccuracies in the story told (p. 15). All in all, the authority of the storyteller is apparent in the beginnings and/or endings of their stories. Moreover, the endings of "that's all" especially could be interpreted as emphasizing the storyteller's own sense of responsibility in retelling stories acceptable to the cultural group. References to sources of stories seem to give the storytellers credibility and to convey a sense of honesty which both contribute to the authority of the storyteller. Authority may be due to what McGrath (1984) notes when referring to Edmund Carpenter's claim: "in Inuit tradition storytellers speak as many-to-many not as person-to-person, because by handing on stories they are speaking for past generations to future generations" (p. 92).

Nungak and Arima (1969) do not analyze the stories they collect and translate; instead they just present them. However, in order to provide some understanding of the stories, Arima places the stories in the context of Central Eskimo mythology which appears in the appendix. While he refers to a number of studies, Arima presents the mythological concept based on "Rasmussen's studies of Iglulik, Caribou, Netsilik and Copper Eskimos during the Fifth Thule Expedition of 1921 to 1924" (p. 111). Arima notes that myths have been perceived by various academics as serving the psychological or sociocultural needs of certain groups of people. Accordingly, Malinowski and Kluckhohn viewed myth and ritual "as reducing anxiety by discharging emotions and supplying fixed points..." (p. 111). Bruner considered myths as projections or "externalizations" of human experiences that are commonly shared by the group (p. 112); and Levi-Strauss regarded myths as logical models for overcoming contradictions (p. 112). To Arima, myths are a means of ordering life just as life orders myths (p. 136). To support this mutuality between myths and life, Arima refers to the "Eskimo" perspective on mythology and chooses to present their belief system as reported by Eskimo informants and interpreted by Rasmussen (p. 132). Consequently, the spirit world and real world were revealed to be intermeshed and accompanying myths and rules of life or customs (p. 124) became a way of maintaining a harmonious existence (p. 133) in conditions that produced fear (p. 132). Primarily, "the Central Eskimos' mythological system was conceptually environmental to them" (p. 134). It was also a system not easily or consistently explained to them (p. 134), but did incorporate "magico-religious beliefs and practices" (p. 132). Explanations in real life as in their stories entailed a "willingness to believe" (p. 135). Thus folktales are credible (p. 135), and "all traditional narratives are considered to be about real events and things to be true" (p. 113). On this matter, Arima quotes Rasmussen: "It is said that it is so, and therefore it is so" (p. 135). "Purely fictitious narratives do not seem to exist" (p. 113), nor do Eskimos "seem to explicitly differentiate their traditions into categories such as origin myths" (p. 115). Implied then is that Eskimo mythology involves all traditional narrative stories. Arima further emphasizes that "Eskimo" mythology and its stories, while being a stabilizing element of a culture, nevertheless is subject to variations due to acculturation (p. 135), regional differences (p. 135), and traditions which are influenced by people's memory (p. 135). As an alternative to understanding changes in the Central Eskimo life, Arima suggests an examination of their ecological system rather than of their traditional mythological system (p. 136). That is to say, Arima concludes that the "traditional myth-structured world" no longer has relevance for modern "Eskimos" other than as a way of understanding their past (p. 136).

Further insight into Inuit literature is provided by Robin McGrath (1984, 1987, 1988) in much needed studies of Inuit literary tradition. In her study of Canadian Inuit Literature, McGrath (1984) traces the development from an oral to a written tradition both in poetry and prose, and the development of various literary forms within the written tradition. Basically, such a study is also one of the development of Inuit literacy. Historically, early missionaries were the primary agents in promoting "universal literacy in the North" (p. 7). They taught the adults to read and write and then the adults taught their children" (p. 9). The government of Canada did not really become involved with the North until 1880 when Canada gained "sovereignty of the Arctic Islands from Britain" (p. 8). In the change from an oral tradition to a written one, McGrath (1984) notes that the Inuit culture was predisposed to literacy (p. 16). As early as 1690 AD, storyknifing was used by Southwestern Alaskan Eskimos (p. 17). This pictorial system of storytelling was a way of "bridging the gap" between oral stories and written stories (p. 17), and so could be indicative that later writing systems would be adopted. This early system of writing may also have been an example of why "illustrations seem to be a significant and integral part of Eskimo literature" (p. 21). The Inuit writing system which is still in use today, was introduced by Europeans (p. 17). In the Eastern Arctic, James Peck in 1877 introduced syllabics to the Inuit (p. 23). This system was adapted from that developed by James Evans in 1840 for the Northwestern Cree (p. 23). Because syllabics corresponds closely to the spoken language, Inuktitut, it was easy to learn and has been largely responsible for widespread literacy in the Keewatin and Baffin (p. 23). According to McGrath (1984), the Inuit have never resisted the "written word", instead they have accepted it as a useful tool for maintaining family relationships, developing political autonomy, and encouraging cultural survival" (p. 24).

The acceptance of a writing system in Inuktitut or English for publication of works for and by Inuit had a historical foundation which McGrath (1984) further presents. In terms of development, early Inuktitut publications first included religious works in Inuktitut, then original works in Inuktitut and English by non-Inuit which were subsequently followed by schoolbooks and original works by Eskimo authors (p. 27). Much of the early written material available to Inuit were religious works, including hymn books (p. 22), which were translated into their language. The early periodicals of the 1940's were thus religious ones established by missionaries or parish priests (p. 35). Religious personages also translated secular works such as English classics into various Northern indigenous languages (p. 28). *Pilgrim's Progress* and Homer's *Ulysses* were amongst those translated (p. 29). Original works by non-Inuit for Inuit were published in Inuktitut or bilingual editions (p. 29). The Hudson Bay Company in 1931 and Federal Departments in 1947 and 1964 published three books for Inuit adults in an attempt to help them live better lives from a non-Inuit perspective (p. 30, 31). That is, the intention was to make them better Canadian citizens. The contents were sociological or practical, and the attitude was generally "paternalistic" (p. 30). The *Q-Book* of 1964 was important mainly because it was written in Inuktitut and so proved that Inuktitut could adequately incorporate European terms and material (p. 31). According to McGrath (1984), the prolific amount of Inuit writing from the 1960's to the 1970's may have been due partially to the linguistic success of the *Q-Book* (p. 31). In 1952, linguistic schools were established in the North since the Canadian Federal Government had assumed responsibility for territorial schooling (p. 31). At this time, the government was willing to allow native content in the curriculum, but resources were not provided (p. 32). Consequently, in the 1950's and 1960's, teachers, parents and students produced the appropriate material (p. 32). Results of this were the publication of collected works of children's writings (p. 32) and the keeping of journals and recording daily lives (p. 32). This tradition of the Inuit taking the initiative for producing suitable literature for school children was continued in the 1970's (p. 33). More recently in 1987 the Teaching and Learning Centre in Iqaluit was established. This Center has produced hundreds of books written mainly in Inuktitut by Inuit writers and illustrated by Inuit artists. Such material is then made available to the schools and the public. The majority of Inuit writing that formulates Inuit literature, however, includes numerous periodicals, newspapers, and cultural and political magazines by and for Inuit (. 34). For McGrath, the development of this type of literary material paralleled that of Inuit books (p. 34), but may have been more important because they "encouraged readers and writers who were or are of limited proficiency" (p. 34). McGrath emphasizes the importance of newspapers by referring to Hugh McNaught who, in his study, considers newspapers as providing a "cultural snapshot" (p. 34). Similarly, McGrath (1984) states that newspapers are "the basic fabric out of which a new Eskimo literature is being shaped" (p. 34). McGrath extends the value of "all early non-literary Inuktitut publications" to be not in their quality but in the base they provide for the development of "a distinct Inuit literature" (p. 38).

In the development from an oral to a written tradition, McGrath (1984) focuses on the Inuit poetry and prose of both traditions. In respect to oral poetry, McGrath refers to the collections and studies of Rasmussen, Jenness, Victor and Boas (p. 40) McGrath also refers to the high acclaim Inuit oral poetry has received from literary critics in spite of it not being written "literature" (p. 40). Primarily, "Inuit poetry is song" (p. 40). It served various purposes in the life of traditional Inuit (p. 44), and has been developed over a thousand years (p. 41). Oral poetry to the Inuit was as natural as breathing, which McGrath notes by quoting Edmund Carpenter: "In Eskimo, the word to make poetry is the word to breathe; both are derivatives of anerca, the soul, that which is eternal, the breath of life" (p. 43). In modern written poetry, new elements have been adopted which is a process characteristic of a culture undergoing changes (p. 63). McGrath considers the poetry of the present Inuit to be a blend of the old with the new and their repertoire to include "mood poems, love songs, land-claim poems, political satires, ai ja ja songs and even hymns" (p. 65). Moreover, she states that such "poetry tells Inuit and non-Inuit alike that there are still Inummarit, real Eskimos, in this country, writing real Eskimo poetry" (p. 65).

According to McGrath (1984), the most visible forms of Inuit prose in the oral tradition are "myths, legends and stories" (p. 68). However, she also adds that such stories do not constitute all of Inuit literature (p. 68). McGrath refers to a number of studies including Rasmussen's in order to explain what myths and legends were and what function they served in traditional society. McGrath further notes that if myths and legends are taken out of context, they can be misinterpreted or seem confusing and threatening (p. 73). Instead if these Inuit stories are viewed as part of the Inuit culture and considered "as elements of an ordered cosmology, expressions of the most basic facts of human existence, they can delineate the whole of man's experience" (p. 73). McGrath also considers Eskimo myths and legends written or translated in English by Inuit to be "one step removed from authenticity" and "a genuine contribution to the body of Eskimo literature" (p. 73). That is, stories changed to comply to European expectations may contribute to Canadian literature but "they cannot be called Canadian Eskimo literature" (p. 74). McGrath makes a distinction between myths and legends: legends have "some basis of fact" and myths which are more anonymous provide "a cosmic rather than a historic" world view (p. 76). She also notes that while Inuit have written their myths and legends which usually appeared in their periodicals, myths and legends have influenced other types of Inuit writing (p. 76). On the other hand, she considers "a gradual erosion of belief in the old tradition" as current publications distinguish myths and legends from other Inuit writing (p. 77). For the most part, McGrath regards the oral tradition, to "still have a valid function" as embodying Eskimo "ancestral history" and the values of old beliefs while explaining the "world views of Inuit" (p. 77).

In explaining prose in the written tradition, McGrath (1984) classifies stories and makes some comparisons to demonstrate a development. McGrath considers old Eskimo and new prose to be equally functional. That is, while old Eskimo prose "entertained", "recorded history" and communicated Inuit cultural values; new prose serves similar purposes even while focusing on the "struggle with an invading dominant culture" (p. 79). In an additional comparison between poetry and prose, McGrath is of the opinion that prose is more purposeful in solving Eskimos problems than poetry (p. 79). Furthermore, prose is the preferred form because it is "a better means of communication between Inuit and non-Inuit and between Inuit" (p. 80), it is "a more trustworthy way to enter the Inuit state of mind" (p. 80), and it is "an instrument of instruction" (p. 80). Evidence of borrowing from European literature is present in Inuit prose writing, but McGrath considers it not to be a whole-hearted adoption. Thus she characterizes Inuit prose as being loosely structured, a blending of forms, an incorporation of legends into all genres, and essays turning into stories (p. 80). McGrath then classifies Inuit literature in a manner unlike that applied to non-Inuit literature but with a caution that the divisions are not rigid (p. 80).

Categories of contemporary prose thus consist of modern stories, memoirs or reminiscences, a history of material culture and articles and essays on contemporary life (p. 81). Modern stories are those considered to be fiction. On this matter, McGrath (1984) states that "contemporary authors and storytellers are aware that what they are writing or saying is deliberately fiction" (p. 81), whether or not "the subject matter is traditional" (p. 81). For instance, McGrath refers to Minnie Aodla Freeman, a well-known Inuit writer who explains that the settings and details of her stories are "true" but that the plot is "fiction" (p. 81). Similarly, McGrath considers the story-poems and prose fiction of Alootook Ipellie to be fiction based on real life (p. 83). The traditional themes of cooperation and survival are common in the contemporary writings of Markoosie and Alootook Ipellie (p. 83). While there are commonalities amongst Inuit writers, McGrath does note a gender difference. In reference to Minnie Aodla Freeman, restrictions on female writers involve the attitude that Inuit women are only allowed to write about their "learning years" but not their adult experiences until they are older (p. 90). To McGrath (1984), "Inuit fiction is often an attempt to prepare the reader for novel or frightening experiences" (p. 111). To serve this purpose, McGrath indicates that satire as an element or form of Inuit fiction is likely the most effective. That is, satire is important as a "continuation of a traditional practice" that reaffirms a group's cultural identity while at the same time "provides a vehicle for change" (p. 111). The category of reminiscences, memoirs, autobiographies, and recollections are writings requested by outside agencies and so are "artificial traditions" (p. 84). In the category of Inuit writings focusing on the history of material culture, details of traditional life are provided (p. 92). This prose consists of "how-to" stories (p. 96). The last of McGrath's categories include essays and articles which she considers to be "the greatest departure from the old oral tradition" (p. 96). In this way, Inuit differ from Amerindians who had developed a "tradition of oratory" (p. 96). Inuit essays have dealt with political, educational, land conservation and religious concerns (p. 93). A recurring theme is self-determination (p. 95) and "the old Inuit weapon of satire is prevalent particularly in political essays" (p. 96). A conclusion drawn by McGrath (1984) is that while Inuit "pursue" modern literature and a modern life style, "the strength and values of the traditional era are being preserved" (p. 97). This adeptness of Inuit culture (p. 101) is manifested in their literature.

McGrath (1984) further examines the themes and structures of contemporary Inuit literature in order to determine the influences of European literature and the Inuit literary heritage. There are a number of instances of borrowing from the European literary tradition. According to McGrath, one reason that Inuit writers borrow from English fiction is because its form is more suitable than that of myths or legends for describing "emotions rather than events" (p. 100). In spite of varying European influences on Inuit writing, McGrath finds "that structures, themes, forms, and elements of old oral traditions are being utilized" (p. 112). There is "a continuity of tradition from the old which is giving substance and credibility to the new" (p. 112). The importance of the oral tradition or contemporary Inuit themes and structures is emphasized by McGrath. In one particular article, McGrath notes a number of salient oral features. For example, she states: "Even when European stories are obviously the inspiration for Inuit writers, Inuit values are often the motivating factor in the action (p. 168). Also, contemporary Inuit writing may contain didactic elements; while in traditional narratives, the moral is only implied (p. 170). In the first and only Inuit novel written by an Inuit *Harpoon of the Hunter* by Markoosie (1970), romance which is a European concept was introduced into Inuit writing (p. 167). However, its unhappy ending is common to the endings of other Inuit stories as a way of creating reality or demonstrating certain values (McGrath, 1988, p. 57). Similarly, violence is often present in Inuit stories told or written because this type of action serves the purpose of involving the audience so that the moral messages are taken seriously. These stories are lessons in life which if ignored could have dire consequences in the real world (Stott, 1985; McGrath, 1988). McGrath (1987) also notes that literary writings by Inuit authors such as Leah Idlout make use of metamorphosis (p. 169). According to Inuit belief, "the 'una' or soul is carried by different objects or animals until it finds its own human body" (McGrath, 1987, p. 169). Metamorphosis or transformation was evident in many of the Inuit oral stories recorded by the anthropologists Boas and Rasmussen. Such a concept may have been prevalent in stories as an indication of how closely Inuit live with their environment and why it was important to respect all that was about them. McGrath (1987) further notes that autobiographies by Inuit, such as Peter Pitseolak (1975) have based their narratives on old epics and so provide new heroes in an era where the traditional author is being threatened (p. 170). In addition, McGrath (1987) considers Inuit writings that express political concerns to often incorporate satire which was a component of judicial song duels and dialogues of old (p. 170). In general, McGrath concludes that the moral beliefs which were the fabric of Inuit oral stories still exist in contemporary Inuit writing in whatever form. Also, while these features give Inuit literature "strength and integrity" (p. 117), McGrath (1984) considers borrowing from the European literary tradition to be an indication of "a healthy and developing" Inuit literary tradition (p. 112).

All in all, McGrath in her comprehensive study and various articles has demonstrated that an understanding of Inuit literature requires an awareness of the historical development of its literary tradition. This literary context includes the influence of the oral tradition on written prose and poetry, as well as the European influence. Development placed within a cultural context reveals that Inuit literature has always been a functional aspect of Inuit society. With contemporary writing retaining aspects of old Inuit beliefs of prose structures, development should not be believed as linear but more as expansive and varied which McGrath does not always indicate. However, in spite of McGrath acknowledging the dynamic nature of Inuit literature and culture, she does make some questionable implications based on value judgements. For instance, she considers the new Inuit literature to be inferior to the old stories and songs of Inuit (p. 117). Furthermore, in being hopeful that Inuit will aspire to producing something like *Paradise Lost* (p. 117), the question of how acceptable any of the Inuit literature is to literary critics is raised. For unless Inuit literature is judged on its own merit, with evaluative criteria established by the Inuit themselves, there is a danger that explanations of its uniqueness will be interpreted as reasons for its inferiority; that Inuit literature and Inuit culture are aspects of fringe people, who might be viewed as "dancing at the edge of the world" (Le Guin 1989, p. 99). However, even this potentially negative image can be viewed in a positive way, if, according to Le Guin (1989), such people and their literature are perceived as making a world through "a dance of renewal" which has always been danced "at the edge of things" (p. 48).

Application to this Study

It is evident that literary studies in schools and in research are complex and somewhat problematic. Indeed literature, fiction, stories or narratives place a person in coyote country (Le Guin 1989, p. 99). or in the realm of shamanism (Schwarz 1986, p. 90), where all is not as it seems. This literature review questions basic assumptions about literature. Literature and fiction are Western tradition concepts and constructs which are deeply rooted in Aristotelian ideas and alphabetic literacy, and subsequently defined by the literary canon. Classifications and definitions characterize the ways literature and fiction are understood which are unlike the holistic and social way that stories are told in oral societies. However, like transactional reading, writing may be a way of recovering the meaningful and artful communication of stories. Studies using a psychological perspective revealed that stories are important as a means of studying cognitive and developmental processes and so defining stories becomes necessary. In such studies, the organization of content is the primary concern. Narratives are important in comparative studies which focused on the need for understanding the cultural context and associated cultural patterns of thought. The importance of cultural concepts of stories within a living context and based on oral traditions is emphasized in students of Native and Inuit literature. This literature review thus demonstrates that literature means different things to different disciplines and cultures, and a critical awareness of this is crucial. A rethinking, re-evaluating or redefining of concepts and strategies may result.

A rethinking of the importance of story which has implications for curriculum and putting theory into practice has been expressed by others. For instance, Graham (1990) sees a need for English teachers to reconceptualize their roles as "transformative intellectuals", a term used by Arnowitz and Giroux (cited in Graham, 1990, p. 26). Meaning in literary studies thus becomes "something negotiated and socially constructed by free actors" (p. 27). Gardner (1978) suggests alternatives to the use of story grammars or cognitive psychologists measures of comprehension. To Gardner, narratives and narrative studies are important if "practitioners peer in other directions as well - back to their forebears, aside to their co-workers in other fields and inward to the powerful phenomenon of the story experience" (p. 256). Bruce (1978) acknowledges that there are "several 'correct' but different ways of understanding the same story" (p. 466). Rosen (1986) advocates a rethinking of narratives to avoid "educational abuse" of stories (p. 227). Primarily, he considers the importance of story to be life itself: "we are our stories" (p. 236). While other studies in the literary review have also reassessed formerly accepted literary theories and methods, Rosen's suggestion is particularly interesting as it implies a circular development of the Western literary tradition - one that precedes Aristotle and goes back to the concept of stories held by oral societies. In essence, Rosen is indicating that Western and Native literary traditions can be meaningful for the same reason.

While a relatively small number of studies question why literature is studied and consequently what is literature or fiction, such issues seem to be increasingly important in current research. With more research in writing and reading, Native and Inuit literature, and comparative studies, the dominant Western perspective on literature is being challenged. It is in this way that this study of Inuit and non-Inuit students is important. In other words, responses to literature which allow students a voice in how meaningful literature is to them will provide valuable insight into how literature and fiction are perceived in an intercultural Northern setting. Results may also lead to a re-evaluation of basic assumptions about Western or indigenous literature. At any rate, this study will be a contribution to the field of literary and educational research because no other study to date has provided these Northern students with the opportunity to respond in this way. However, in a related study by Shapiro (1987), Northern students at GREC wrote their opinions and perspectives on life in the North. Her study could serve as a comparison to this study in terms of fiction and non-fiction. It could also serve as a comparison for how fiction and non-fiction differ in this context, in the way that these students perceive themselves, others, and reality.

CHAPTER III: RESEARCH METHODOLOGY

Research Sample

The sample chosen for this exploratory intercultural study consisted of students enrolled in Grade Ten English classes at the Gordon Robertson Education Center (GREC), a junior-senior high school in Iqaluit, NWT. The group includes both Inuit and non-Inuit students. Since this Northern school follows the Alberta high school language arts curriculum, both English 10 (academic stream) and English 13 (non-academic stream) classes are taught. Students from classes in both English streams—one class in English 10 and two classes in English 13—were involved in this study. Forty-one students were allowed by their teachers to volunteer for this five-part study. All 41 participated by responding to the questionnaire, and 37 participated in the response section that included reading and writing fiction. One additional student wrote a fictional story but did not do the rest of the study, so that student was not included in the study. The total student population in Grade Ten English classes was 45, so only three students in the total population did not participate in any part of the study. In general, the student sample consisted of twenty-five males and sixteen females between the ages of 15 and 21 years old.

My experience as a teacher at GREC between 1982 and 1987 had been a very important motivating factor for the nature and direction of this study. When the time came to select a research site and a population of students and teachers who would collaborate with me in this research, GREC seemed the appropriate place to choose. It was a very pleasant surprise for me to discover, upon my arrival, that about half of the students who were in Grade 10 had previously been students at GREC, and had been in my classes in Grade 7. Thus one of the characteristics of this sample is that I was acquainted with a significant number of the participants, through our former teacher and student roles. Another characteristic of the sample that must be mentioned, with appreciation, is the way the students participated in this study. A great deal of writing, reflection, and then more writing, even creative writing, was required of them over of a relatively short period. They participated not only willingly but with enthusiasm, and for this they are commended and thanked.

Research Design

In order to understand the students' perspectives and meaningful interpretations of fiction as expressed through their responses to literature, the following five parts of this study were established: questionnaire, writing a fictional story and responding to it, reading and responding to two fictional stories - one, a Northern story that was given and the second one, a story of the student's choice. The questionnaire was given to develop a general context of the students' present and past experiences in life and with literature that may effect their interpretations of literary texts. Thus, questions dealing with personal data, information on their habits, attitudes and interests toward reading and writing literature and a ranking of possible influential factors were included. The questionnaire was also an attempt to determine how students made distinctions between the terms "fiction" and "non-fiction", and how they articulated their concept of story.

This study also addressed how students perceive fiction by focusing on the specific contexts of students' expressed responses to particular literary selections. Fictional stories chosen to be read by students and fictional stories written by students were part of this study in order to demonstrate each student's meaning of "story" and of "fiction". Students' responses to their own written stories and to the stories read were a means of determining what students selectively attended to in creating meaning from their experiences with particular literary texts.

Students' written responses to fiction were also a means of understanding how critically aware these students are of why and what kind of fiction or stories are meaningful to them. Because this study was done in a Northern cross-cultural setting, the perspectives and criteria that students used in their responses to characterize stories in terms of "Northern" or "Southern" were of particular interest to this researcher.

To further understand the importance of students' responses to literature, the context of curriculum instruction and materials was considered in this study. Consequently, five groups of students and one group of Grade Ten English teachers discussed questions prepared by the researcher which dealt with their perspectives of how and why fiction should be taught in Northern high schools. Northern stories, including Inuit myths in English or Inuktitut, were a particular focus in order to determine the extent that such stories were needed in "Northern" or "Southern" high school language arts curricula. Whether Northern students and their English teachers make a distinction between stories and fiction was also a matter dealt with in this context.

The final context that this researcher considered in understanding students' responses and concepts of stories was that developed from the interviews of two Inuit authors. They were invaluable sources of information in explaining their perspectives on stories as Inuit and as writers of Inuit stories. In this way, a context for the possible interpretation and expectations of stories by the Inuit students in this study was provided. In general, the design of this research was focused on the specific context of students' responses to particular literary texts, but to better understand these responses, other contexts and other sources were incorporated.

Procedures

General

The major parts of this response to literature study were administered by the researcher from February 14 to February 20, 1990 in Iqaluit, NWT. The methods undertaken to collect data involved mainly written responses as well as group discussions and interviews that were taped and then transcribed. An attempt to conduct this research in the least disruptive way resulted in scheduling most of the study for the first 90-minute period in the afternoon of each day when English 10 and English 13 were usually taught. Consequently, all Grade Ten students volunteering for the study and two English teachers met in the school cafeteria at this time for four consecutive days to do this study. A third English teacher taught English in a classroom to students not involved in the study.

The study was given each day with ten minutes of instructions for that particular part of the study. After the instructions were orally read or explained by the researcher, the appropriate material and questions were handed out and the students had the rest of the period to complete the task. Students were allowed to ask questions during any time of the study; however, the researcher and supervising teachers provided minimal assistance. Instead, an effort was made to encourage the students to consider their own interpretations and responses as being important. In this study there were no right or wrong answers. Furthermore, grammar and spelling were not the concern of this researcher and such matters were not even part of the instructions. What the researcher emphasized was the need for students to respond to every question and in an honest way. For the most part, the majority of the students gave their full cooperation as did their teachers.

Nonetheless, there were some problems in collecting all of the data from some of the students who were willing to participate in the study because of their absenteeism from school. In such cases, students usually did the part of the study being introduced the day they returned to school, and doing the part missed after school. In certain cases, students missed more than one part of the study but were willing to do them all. The researcher then relied on the cooperation of the student and his/her English teacher to have the missing parts completed and returned to the researcher even after the study was fully administered. A number of long distance phone calls and faxing of information became a way of obtaining these data as well as additional information to help the researcher better interpret the data already collected. The collection of data was a result of extensive cooperative effort on the part of the students, the teachers. The complete body of data is fairly comprehensive. It includes not only the students' responses, but enough other information to contribute to a broader understanding of how those responses might be interpreted.

Specific

Because this study focused on students' responses to literature, it was organized into a questionnaire and reading and writing components. This organization into specific parts in terms of materials and procedure was to enable students to focus on particular aspects of meaning considered in reading and writing fiction. A daily procedure where separate parts of the study were administered allowed students to comfortably respond to what otherwise may have been a lengthy and involved task. The specific procedures used to present the material in this study were as follows:

Fictional Story Writing

In order to allow those students who might need more time to write a fictional story that they felt confident in submitting, the researcher requested the Grade Ten teachers to give students the instructions for writing the story (Appendix A, page 255, part [A]). Instructions for writing a fictional story for a Grade Ten student in the North was thus given to students a week before the study was conducted. Although the teachers gave the instructions as part of a class assignment, they did not assist the students in writing the stories or in determining whether the stories were fiction.

Student Questionnaire

On the first day that the study was administered by the researcher, the purpose and the organization of the study was given. Coded numbers for each student to be used for all parts of the study were given in order to ensure anonymity. The questionnaire (Appendix B, page 263 and following) was then handed out and the students were encouraged to answer all questions. At the end of the class period, the completed questionnaires were returned to the researcher. The Grade Ten teachers also at this time gave the researcher xeroxed copies of the stories that the students had written.

Writing Component - Responses to Fictional Story Writing

On the second day, the questionnaires were returned to the students because they did not provide information for some of the questions. The students were asked to fill in all of the blanks even if it was with "I don't know." The ranking questions of IV and II K were re-explained and attention to II V was focused on by the researcher as instructions appeared to be misunderstood or no response was given. The questionnaires were then collected by the researcher and the supervising English teachers.

The fictional stories by students were returned to them for reference to the second part of the study. Questions dealing with responses to the stories they had written were handed out (Appendix A, page 255, part [B]), and the instructions were generally discussed. At the end of this class period, the stories and the responses were returned to the researcher. At this time, some students handed in their stories for the first time having written them the night before or in this class period. These stories were xeroxed, and the originals given to the students English teachers.

Reading Component - Story #1

On the third day of the study, students were asked to write a description of the North directed to someone their age in the "South" who might be thinking of going North. These Northern students were also to ask this "Southern" person a question about the South. This exercise was done to give students a chance to elaborate on what the North was really: they were asked to to say how and why they would change their stories for a "Southern" audience. Also, the researcher intended to explore it and how the students' perceptions and descriptions of Northern reality differed from what was presented in their stories, especially if they wrote about the North.

The story "Damn Those Invaders" by Alootook Ipellie and the response questions (Appendix C, page 269) were handed out to the students. The instructions were orally read by the researcher and it was emphasized that their responses to this story and the story of their choice were to be what the stories meant to them. Students then read the story and wrote their responses. Student copies of this story and their completed responses were returned to the researcher at the end of the class period. Before the students left and because of the extra time allotted by the weekend, the researcher asked students to find a story that they considered meaningful or interesting to them. Although they were asked to consider the stories in the English anthologies used in their classes, they could choose stories from other sources. Students were told to bring their anthology or other literary source on Monday for the next part of the study.

Reading Component - Story #2

On the fourth day of the study, the responses to Story #1 were returned to the students. The researcher then instructed the students to be sure that they had responded to each question and that they had answered why the story had meaning for them. After five minutes, this section of responses were collected by the researcher.

Instructions for selecting a story, narrative fiction, that they considered meaningful were given. Questions that students were expected to respond to were generally explained. The questions (Appendix D, page 272) were then handed out, and students were told to read a story as their first and only choice or as their final choice from a selected few. If students had already chosen a story, they were advised to read or re-read it. At any rate, the rest of the class period was given to students for reading and providing written responses to their selected stories. Although most students were able to complete their responses, some students did not because they had spent the time reading and choosing stories. These students were allowed to complete the response section to their selected stories at home, and then requested to return them to the researcher the following day. Otherwise completed responses were returned at the end of the class period, and the researcher made xeroxed copies of the stories that students had chosen. This section of the study was the last for the majority of the students.

Before the students left, the researcher asked for fifteen volunteers to participate in group discussions for the following day. Five groups of three were requested by the researcher: one group from each English 13 class, and three groups from the English 10 class. The students volunteered and organized themselves into groups. The groups from the English 13 classes were a combination of males and females, Inuit and non-Inuit. In the English 10 groups, one group had only Inuit females, a second group had only males both Inuit and non-Inuit, and a third group had a mix of male Inuit and female Inuit (but the male did not appear for the study). These students were then given questions dealing with curriculum material and methods (Appendix E, page 273), and two versions of the Sedna myth to read that night (reproduced in Appendix F, beginning on page 274). They were to discuss these stories and the questions the following day. The three English teachers were given the same materials and questions to discuss in a group when they could arrange a time.

Group Discussions

On the last organized day of the study, only the students who volunteered for this portion met the researcher in the cafeteria at the regular time. Fourteen students organized themselves into their own pre-arranged groups equipped with one tape recorder per group and the questions. Each group situated themselves in different areas of the cafeteria so as not to disturb each other. Tapes with coded numbers for each group were provided by the researcher. Oral instructions to the groups included choosing one person from each group to read the questions. This was to enable the researcher to more easily locate their verbal responses to particular questions on the tapes which would be transcribed. The researcher also emphasized that each person in the group should be allowed to speak and that the group did not have to come to a common agreement on each question. Group members were asked to introduce themselves on the tape as well as to write their names on the outside of the tape so that the researcher could identify voices while transcribing the tapes. Students' names however were not used in the final versions of these transcriptions. These students were given one class period for this task, but some groups needed extended time due to technical difficulties. Tapes and questions were returned to the researcher as each group finished. They were thanked for their cooperation and that ended the organized portions of this study for the students. In summary, the cooperation and trust of the students and English teachers resulted in the successful administration of a complex study in understanding students' responses to literature.

Analysis of Data

Although the research design of this study included various contexts and varied sources of data, only the data pertaining to the questionnaire and the students' responses to the reading and writing components of the administered study were systematically analyzed and considered in addressing the problem of this study. That is, data obtained from the group discussions by teachers or students and from the interviews with teachers and Inuit authors will be used primarily to support findings from analyzed written students' responses. Non-analyzed data will also provide the researcher with the context by which to interpret students' responses. In general, the means and reasons for analyzing the data collected from students' written responses included the following:

1. Descriptive statistics were tabulated to determine patterns of association between gender, age, cultural groups, and education streams on the one hand, and variable responses to questions on the other hand.

2. Primarily, a textual analysis was done on the content of the students' responses to stories that they wrote and read in order to determine patterns of responses. A textual analysis was also used, to establish patterns of responses from students' responses to certain exploratory questions in the questionnaire.

3. Questions related to students' responses and the study's problem were established in the textual analysis to develop patterns of responses.

4. Categories or coded elements were determined according to salient aspects of students responses that were also common to the group responses. Basically the text analysis of responses for generating patterns were associational, hierarchical, and contextual. In this way, textual analysis was used to analyze as well as to describe the configurations of the group of responses.

5. Patterns of responses from textual analysis of reading and writing components of the study were compared to each other as well as to the patterns of responses developed from the questionnaire. Such patterns of responses were further interpreted in terms of various related research questions.

In general, reporting of descriptive statistics and textual analysis were the methods used in this study for both analytical and descriptive purposes. The use of these methods to establish patterns of responses was an attempt by the researcher to determine the criteria which students use in their interpretation and evaluation of literature or fiction in particular. The contexts in which these patterns of responses occurred needed to also be considered. Thus, responses made in the contexts of reader, text, and reading process, and those made in the context of general and specific reading and writing tasks were noted. In essence, these methods of analysis and contexts of interpretation were used in this study in order to discern how meaningful fiction is to students as a group.

CHAPTER IV: FINDINGS AND DISCUSSION - THE QUESTIONNAIRE

The questionnaire, included here as Appendix B (beginning on page 263), asked students to respond to a number of questions about themselves and about their habits and attitudes concerning reading and writing. This chapter describes the demographics of the group and the groups' responses to reading in general. In the following discussion, students are identified by an arbitrarily-assigned number, which includes a distinction amongst classes and course streams. Questionnaire items are identified by sections of the questionnaire (I through IV), and specific items within sections (Section designation prefacing individual items A-Z).

Description of Sample Group

Table 1 profiles the sample group in terms of course stream, gender, age, gender, cultural identification, self-identification as Inuit or Northerner, the length of Northern residence, the language(s) spoken at home, and home community.

Course Stream (English 10 and English 13)

Out of a possible 25 students in English 10, there were 24 (96%) students who participated in the study. In one class of English 13, all 13 (100%) students were involved. In the other English 13 class, there were 4 (57%) out of 7 students included in the sample. The total sample of 41 participating students was comprised of 24 (59%) students from English 10, and 17 (41%) students from English 13.

Gender

There were 25 males (61%) and 16 females (39%) in the student sample. Of the 25 males, 15 (60%) students were Inuit and 10 (40%) students were non-Inuit. Of the 16 females, 13 (81%) students were Inuit and 3 (19%) were non-Inuit. In the total sample of 41 students, the modal identification of students (15 out of 41) was male Inuit, and this category accounted for 37% of the sample. In addition to the male Inuit students, the total sample was comprised of 13 female Inuit (32%), 10 male non-Inuit (24%) and 3 female non-Inuit (7%).

Age

In the total sample, the ages of the students ranged from 15 to 21 years old. Out of 41 students, the modal group of students was the group of 14 (34%) students who were 16 years old. There were 11 (26%) who were 15 and an equal number who were 17. The smallest group of students consisted of 5 (12%) older students: one (2%) 18 year old, three (7%) 19 year old, and one (2%) 21 year old.

Cultural Group

According to cultural groups, 28 (68%) out of 41 students considered themselves to be Inuit and 13 (32%) students considered themselves to be non-Inuit.

Table 1. Summary Profile of Sample Group

Category		Number (N=41)	Percentage
Education Stream	English 10	24	58.5%
	English 13	17	41.5%
Gender	Male	25	61.0%
	Female	16	39.0%
Age	15 years old	11	26.8%
	16 years old	14	34.1%
	17 years old	11	26.8%
	18 years old	1	2.4%
	19 years old	3	7.3%
	21 years old	1	2.4%
Cultural Identification	Inuit	28	68.3%
	Non-Inuit	13	31.7%
Self Identification as Inuit or Northerner			
	Inuit/Inuit	18	43.9%
	Inuit/Northerner	10	24.4%
	Non-Inuit/Northerner	6	14.6%
	Non-Inuit/Southerner	7	17.1%
Length of Northern Residence			
	Less than 1 year (1-10 months)	5	1.2%
	10 years or less	3	7.3%
	13 years	2	4.9%
	14-14.5 years	3	7.3%
	15 years	5	12.2%
	16 years	12	29.3%
	17 years	6	14.6%
	more than 17 years	5	12.2%
Languages Spoken at Home			
	Inuktitut	8	19.5%
	English	13	31.7%
	Inuktitut and English	20	48.8%
Residence	Large Northern Centre	28	68.3%
	Northern Settlements	11	26.8%
	South	2	4.9%

Self-Identification by Residence

When the group was asked their self-identification as "residents" of the North, 16 (39%) students identified themselves as "Northerners", 7 (17%) students identified themselves as "Southerners", and 18 (44%) students identified themselves as Inuit. This means of self-identification may be partly related to the length of time these students have spent in the North. All but 14 (34%) have lived in the North all of their lives. Of those 14 students, 5 (36%) have been in the North less than a year and considered themselves to be "Southerners". Two (14%) other students have lived in the North for 4 to 8 years respectively and considered themselves "Southerners" as well. The other 7 (50%) students who have spent a major part of their lives, between 10 and 16 years, in the North considered themselves to be "Northerners." There were 27 students out of 41 (66%) who spent all of their lives in the North, and 26 out of 27 of these students were Inuit. Eight (33%) of those 26 Inuit students, however, identified themselves as Northerners rather than Inuit or Southerners when given these choices. One other student who had spent all of her life (16 years) in the North identified herself as a non-Inuit and as a Northerner.

Languages Spoken At Home

Of the 41 students who indicated the languages spoken in their homes, 8 (20%) students came from unilingual Inuktitut-speaking homes, 13 (31%) students came from unilingual English-speaking homes, and the largest portion of students that of 20 (49%), came from bilingual Inuktitut/English- or English/Inuktitut-speaking homes. No students in this sample indicated French as the language spoken in their homes.

Home Community

Of the 41 students in this sample, 28 (68%) regarded their home community as a larger Northern center such as Iqaluit and one of these students considered Yellowknife as such. Eleven (27%) students considered smaller settlements on Baffin to be their home community. In this sample, there were two students from each of the following settlements: Broughton, Grise Fiord, Cape Dorset, and Hall Beach. There were three students from Lake Harbour, a settlement that is geographically the closest to Iqaluit. Grise Fiord is Canada's most northerly community, and is the settlement furthest from Iqaluit. In other words, settlement students in Grade Ten in Iqaluit are hundreds if not thousands of miles away from their home community. Only two (5%) students, one a "Northerner" and one a "Southerner" identified places in Southern Canada as their homes. Five other students identified themselves as "Southerners" but still indicated Iqaluit as their home community. (As a matter of interest, these "Southern" students came from Ontario, Saskatchewan, Alberta, Nova Scotia, and Newfoundland.)

Profiles of English Classes

Because the composition of classes may have influenced how students respond or give meaning to literature, the following profiles of each English class were developed. In English 10, a class of 24 students participating in this study, there were 13 males and 11 females. The largest group in this class was comprised of ten 15 year-olds, and there were eight 16 year-olds, four 17 year-olds, one 18 year-old, and one 19 year-old. In terms of cultural and self-identification, students considered themselves to be Inuit/Inuit (6), Inuit/Northerner (6), non-Inuit/Northerner (6), and non-Inuit/Southerner (6). Their length of residence in the North ranged from one month for one student to 19 years for another student. Times of less than a year were given by 3 students: 7 months (1), and 10 months (2). In years, students specified the following terms of residence: 4 years (1), 8 years (1), 10 years (1), 13 years (2), 14 years (2), 14.5 years (1), 15 years (4), 16 years (6), and 18 years (1). The languages that were spoken at home included English (12), Inuktitut (4), and both English and Inuktitut (8). Their home communities were indicated by 18 students to be a large Northern centre, by 5 students to be a Northern settlement, and by one student to be a place in the South.

In English 13B, a class of 13 students participating in this study, there were 10 males and 3 females. There were an equal number (5) of 16 year-olds and 17 year-olds. One student of each age, 15, 19 and 21, made up the rest of this class. In terms of cultural and self-identification, these students considered themselves to be Inuit/Inuit (9), Inuit/Northerner (3), and non-Inuit/Southerner (1). No students in this class identified themselves as non-Inuit/Northerner. Their length of resident in the North ranged from 6 months for one student to 21 years for another. Other terms of Northern residence included 15 years (1), 16 years (5), 17 years (4), and 19 years (1). The languages spoken at home included both Inuktitut and English (9), Inuktitut (3), and English (1). Their home communities were indicated by 8 students to be a large Northern centre, by 4 students to be a Northern settlement, and by one student to be a place in the South.

In English 13C, a class of 4 students participating in this study, there were two males and two females. Two were 17 years old, one was 16 years old, and another was 19 years old. The students in this class identified themselves as Inuit/Inuit (3) and as Inuit/Northerner (1). The length of residence in the North was indicated as 16 years for one student, 17 years for two students, and 19 years for another student. Inuktitut and English were both spoken in the homes of three students, while only Inuktitut was spoken in the home of the fourth student. None of these students came from homes where English alone was spoken. Two of these students considered their home community to be a large Northern centre, while two other students specified Northern settlements.

In a comparison of the classes, characteristics particular to each class were noted. The majority of 15-year-old students were in English 10. Also, more students in English 10 than in either English 13 class identified themselves as Northerners. English 10 also had more students who had been in the North less than ten years, the length of time that most Southern students seem to require before they call themselves Northerners. More students in English 10 came from homes where English alone was spoken. While settlement students were in all three classes, and while many students in these classes considered Iqaluit (the large Northern centre) to be their home community, a higher proportion (75%) of students in English 10 indicated this. The converse of these English 10 characteristics seems to hold true for the two English 13 classes. One notable difference may be that proportionally more students in English 13 classes identified themselves as Inuit/Inuit.

A few differences between English 13 classes worth noting are that all of the students in English 13C have lived in the North all of their lives and come from homes that are bilingual or Inuktitut-speaking. Except for one student, an Inuit/Northerner, all of the other students in English 13C identified themselves as Inuit/Inuit. In English 13B, there was one non-Inuit Southerner.

In general, these class characteristics have implications for what perspectives and ideas on literature are developed by these students as they transact with the text, their teachers, or each other.

Students' General Responses to Reading

Based on students' responses to the reading section of the questionnaire (Appendix B), students' approaches to reading were analyzed by the researcher in accordance to why, how and what students read.

Why Do Students Read?

Of the 41 students who gave responses to the questionnaire, 22 (54%) students responded to this question (II C) by indicating that they read mainly for entertainment. There were 8 (20%) students who read mainly for information, and 9 (22%) students who read for both entertainment and information. Two students did not respond to this question.

How Do Students Read?

Language

In reference to the question regarding the language used in printed reading material (II D), all students who responded indicated that they read in English. However, there was variation in the relative amount of reading done in English which was expressed as a percentage. Although ten (24%) students indicated that 100% of their reading is done in English, ten (24%) others indicated that the amount of their reading done in English is from 90% to 99.9%. Fifteen (37%) students reported that the reading they do in English is from 70% to 80% of the total. One student read 65% of his material in English, and one student read 1% in English. As the latter Grade Ten student did indicate reading only in English, his response could perhaps be interpreted as a teenager's dislike for reading. Four students who also indicated that they read in English gave no percentage of how much they do read in English.

Five (12%) students indicated some reading in French. Only one of them designated as much as 10% of their total reading to be in French, which was the highest percentage allotted to French by students in this study. Four students reported reading 5% or less of their total reading in French.

Sixteen students responded that they read in Inuktitut, but 21 (51%) students reported some percentage of their total reading as being in Inuktitut. One student (2%) indicated that 100% of her reading was in Inuktitut, one (2%) reported 50%, one (2%) reported 35%, while four (10%) students considered 30% of their total reading to be in Inuktitut. Five (12%) students indicated that 25% of their total reading is in Inuktitut, and another five (12%) reported 20%. Four (10%) more revealed that between .1% and 10% of everything they read is in Inuktitut. In general, 17 (42%) students out of 41 indicated that as much as 20% of their total reading is in Inuktitut. Also as all of these 17 students were Inuit, then 17 (61%) Inuit out of the 28 Inuit in the sample read material written in Inuktitut.

Choices

Other questions in the questionnaire dealing with how students read included responses to choices they make in reading: that is, if they read in their leisure time (II A), how they prefer to read stories (II P), and what they pay attention to in regards to elements of a story (II S). Consequently, 25 (61%) students out of 41 do read in their leisure time. Most students, 32 (78%) out of 41 students, prefer to read silently, while 6 (15%) prefer to read aloud, and 3 (3%) prefer to be read to. All 41 students indicated paying attention to at least one element of a story. Of the 48 responses given, 21 (44%) of them focused on the element of plot which was followed by 16 (33%) responses focused on character. Theme was the next element attended to with 6 responses (13%). The least attended to element was setting with 5 responses (10%), but 3 (6%) of these responses focused on place and 2 (4%) responses focused on time.

Experiences of Reading

How students experience reading is partly determined by the way students consider stories should be read as indicated in questions II Z and II V b. Student responses (II Z) thus revealed their degree of involvement to be as follows: 19 (46%) of the students considered themselves totally involved in reading stories, 13 (32%) of the students indicated some distancing by wanting to know how the author ends the story, and 9 (22%) of the students seemed to be quite removed from the reading experience by considering that they are just reading words. Whether students perceive stories to be factual or imaginative may influence how they experience reading (II V b). In making a choice as to whether a story is mainly characterized by fact or imagination, 30 (73%) of the students considered imagination to be the main characteristic of a story, and 9 (22%) of the students indicated that fact is. Two students did not respond to this question.

Sources of Reading

How students read also depends on what understanding and interests students develop in reading. Sources of reading such as discussions with friends or personal preference and availability of material were therefore considered in this questionnaire. Students' responses to whether they talk to their friends about stories (II L) indicated that most students, 34 (83%) of them, sometimes talk to friends: 6 (15%) students never do, and one student (2%) always does. As to whether talking about a novel helps students understand it better (II M), 29 (71%) of the students indicated that it did while 6 (15%) students reported a definite or qualified no. Five students (12%) gave a mixed response, and one student did not respond to this question.

In regards to the question of whether students had a favorite author that had implications for their personal preference and understanding in reading (II J), 28 (68%) students out of 41 indicated that they did not have a favorite author, while 13 (32%) students indicated that they did.

Availability of preferred reading material was determined by whether students owned any novels (II N) or whether they borrowed books from the school or public library (II O). Twenty-three (56%) students revealed that they did own novels, while 18 (44%) students revealed that they did not. In comparison, slightly more students, 25 (61%) out of 41, showed that they borrowed books from libraries, while 16 (39%) students showed that they did not borrow books from these sources.

Sources of Information

In order to further understand how students read, a question (IV) in the questionnaire addressed what influences students' reading and how important these influences were to students. Students were requested to rank ten possible aspects of influence, with "1" being the most influential. Ranks were averaged to determine the group's general indication of "influence." Based on that averaging of student ranking, the results for the group in order of descending importance were as follows:

Personal Experience	3.90
Family Members	4.56
Attitudes/Values	4.85
Journals/Diaries	5.37
Peers	5.49
TV	5.66
Travel	5.95
Newspapers	6.10
Teachers	6.32
Radio	7.10

Eleven students provided additional influences that effect their reading or writing. Such influences included the following: "imagination", "school", "religion", "sports", "silentness", "idols", "animals", "Rock or Heavy Metal magazines", "money" and "music".

What Do Students Read?

In order to determine what kind of literature students read, various questions in the questionnaire allowed them to make and express their choices.

Reading in School
When asked what they prefer to read in school (II Q), of the 41 students, there were 18 students (44%) who chose prose, 11 (27%) students who chose poetry, and 7 (17%) students who chose plays. Five students did not respond to the question.

Reading at Home
For comparison, students were asked what they prefer to read at home (II Q). Of the 41 responses given, the following types of reading material were specified.

Magazines was the most common choice indicated by 8 responses (20%). Magazines were also a choice for one student but in combination with novels and books.

Newspapers, in general, was the next common choice indicated by 4 responses (10%). In addition, one student also named Nunatsiaq News as the specific newspaper read. An equal number of 5 responses (12.2%) indicated that comics was a popular choice. "Comic books" as a specific response was also given.

Novels was a choice in 3 (7%) responses and books, in general, was a choice in one response.

Reading material that pertained to particular topics or interests were also noted. Individual preferences of one response to each of the following were expressed: action/news, music/drama, astronomy, live story or romance, true stories, sports books, war/planes.

Some students expressed themselves in terms of genre. Prose was a choice in 2 (5%) responses and poetry was a choice in one (2%) response. Fiction as a general term was a choice in one (2%) response and non-fiction was another (2%) response.

One student indicated not having a preference for what was read at home with the response: "Doesn't really matter", and one student simply responded with "yes".

Genres and Format
Students were asked to indicate their choices in reading according to genre which was classified as fiction or non-fiction as well as to the preferred format of their reading material presented as magazines, newspapers, and books (II B). Choices made by the 41 students resulted in 15 responses (37%) to each of magazines, newspapers and books. Also, fiction was a more common preferred choice with 12 (29%) responses while non-fiction was the choice with 4 (10%) responses.

Physical Features of a Text. The possibility of some physical features of a text effecting the students' choices of reading material were addressed by a few questions: (II E, II F, II G). In regards to whether the length of a selection makes a difference to what students read (II E), there were 21 (51%) students out of 41 who responded affirmatively, and 18 (44%) students out of 41 who responded negatively. Two students did not respond to this question.

The degree of influence that the size of print in what students read (II F) was regarded as "slight" by 21 (51%) student or "none" by 19 (46%) other students. Only one student (2%) considered the size of print to make a great deal of difference in what he read. The size of print preferred (II F) by 12 (29%) students was "big." Nine (22%) students preferred small, and 7 (17%) students preferred medium which was a category they supplied. Eleven (27%) students indicated no preference by stating that it didn't matter. Two students did not respond to this question. The standard of judging size of print was the print used in the questionnaire which students regarded as small print.

The amount of difference that pictures in a book or story make in helping students understand a story (II G) was considered as a slight difference to 18 (44%) students or as no difference to 16 (39%) other.

Thematic/Genre Preferences. Types of stories categorized according to themes and/or genres were given in the questionnaire (II W) in order to determine what students prefer to read. Students could choose any number of stories from the selections given. There were 273 total responses given by the 41 students in this sample, and the frequency of each category of story is shown below, in order and degree of preference. The percentage shown is the number of responses (out of the total of 273) within each category.

Teenage Problems	26 (63%)
Horror	25 (61%)
Adventure	24 (59%)
Humor	22 (54%)
Mystery	16 (39%)
Fantasy	14 (34%)
Science Fiction	14 (34%)
Romance	13 (32%)
Myth	12 (29%)
Animal	7 (17%)

Northern/Southern Orientation and Authors

In order to determine if types of stories that students preferred were based on the criterion that stories and/or authors were Northern or Southern, students were asked in the questionnaire to rank stories in order of importance (II K). The total responses to each type of story resulted in the following ranking of stories:

Most students, 40 out of 41 students (98%), gave some ranking to stories written by Southerners about the South or other places. Also, this type of story was ranked as first choice by 24 (59%) students out of 41.

There were 37 out of 41 responses (90%) to ranking stories by Northerners about the North. This type of story was ranked as second choice by 13 (35%) out of 41 and as third choice by 12 students (32%) out of 41.

There were 36 out of 41 responses (88%) to ranking stories by Inuit. This type of story was ranked as second by 11 (27%) students out of 41.

There were 34 out of 41 responses (83%) to ranking stories about the North by non-Northerners. The most common response, 14 (44%) of 41, ranked this type of story as a fourth choice.

Novels and TV

In order to determine if TV programs influence students' choices of novels, a question (II R) addressing the degree of influence was given in the questionnaire. Accordingly, a majority of students, 24 (59%) out of 41, indicated that they sometimes read novels similar to TV programs that they watch. Fourteen (34%) out of 41 students never read novels similar to the TV programs watched, and only three (7%) students out of 41 usually read such novels.

How are Students Engaged in Reading?

In order to understand why students make certain choices in what to read, questions that addressed how students' were engaged in reading were given in the questionnaire. That is, students' responses that provided explanations to certain questions were considered to be a means of establishing what students' expectations of literature were as well as how and why they developed these expectations. Students' patterns of responses were of interest in this study and thus categories from students' responses were established by the researcher in analyzing how students engaged in reading. The following questions from the questionnaire provided examples of student responses appropriate for such an analysis and patterning.

Prose/Poetry/Plays

In reference to question II Q, students were asked to choose what they most preferred to read in school: prose, poetry or plays. There were then asked to explain why they made that particular choice. Students' responses to why they made their choices revealed that as a group, students chose particular genres because of enjoyment, comprehension, or structure. Consequently, students' responses that express enjoyment as a basis for choosing prose are as follows:

3A10: Because I like reading stories.
4A10: More entertaining, more interesting, puts me in a mood where I want more input of the story.
6A10: I like it better.
8A10: I feel it's more entertaining.
15A10: Prose are fun to read.
18A10: Because they are done by famous writers and they are good to read.
24A10: I like reading prose because it has more excitement than the others.
5B13: Because I am more interested in them.
9B13: Because i do like to read what other wright.
10B13: Just to read about anything.

Similarly, a number of responses show that students' base their choice of poetry on enjoyment:

5A10: I like to read poets done by other people, and the rest of the books in school are boring.
7A10: Because I like them better.
9A10: They're fun to read.
1B13: Because I like to read things that rhyme.
2B13: I like poetry because they are easy to memorize.

1C13: Poetry has the meter that you can follow and it rhymes.
2C13: Because they are good to read.
4C13: b/c it seems I can read their feelings on paper and poetry's nice.

Plays are also chosen on the basis of enjoyment as the following students' responses demonstrate:

17A10: I like reading plays because I find them interesting.
19A10: They're fun and you can imagine being in the play.
7B13: Fun to read.
11B13: I like to read about plays because it makes me feel excited.
3C13: I like plays because its fun.

Comprehension as a basis for choosing particular genres is expressed in the responses given by a number of other students:

1A10: pretty easy to understand. (plays)
10A10: It's easy to understand (prose)
13A10: I usually like some guidance trying to find out the significance of poetry.
14A10: Because they are easy to understand. (plays)
23A10: Short and meaningful. (poetry)
25A10: Easier to understand. (prose)
3B13: Easier to understand. (prose)

Some students chose particular genres because of the genre's structure:

2A10: because there is a story to it. (prose)
16A10: Poetry. They are shorter.

Some students chose more than one genre because of the method or degree of enjoyment that they use with literature.

11A10: find poetry and plays boring to read but fun to write.
21A10: All of them. My literature expands in many ways.

There were also students who did not choose any genre as preferred reading in school.

8B13: Because there is nothing to do in class.
6B13: None of the above. Boring.
4B13: None.

In general, a large number of students (24) expressed enjoyment in reading literature, and one student expressed enjoyment in writing some forms of it. Although the modal student response (10) indicated enjoyment and preference for reading prose in school, there were a number of students (8) who preferred and enjoyed poetry, and a few students (5) who preferred and enjoyed plays. Other students (7) chose their particular genres on the basis of comprehension, an ability students felt they already had or wanted to develop. Two other students based their choice of reading on the structures of the genres. Very few students did not choose at least one genre as preferred reading in school.

Defining "Story"

In regards to question II V, students were to define the term "story". Students' responses seemed to have been expressed in terms of structure, content, purpose, effect and imagination. The divisions between structure and content, and between purpose and effect are somewhat arbitrary in many responses because either term in a dichotomous category could be applied to the same response. In other words, structure and content, purpose and effect are generally thought of as inseparable. For purposes of this study, a few responses tended to focus on content and effect and thus four separate terms were established. Student responses to defining "story" were patterned in the following way.

A fair number of students' responses (10) focused on what could be considered as the structure of stories in the students' definitions of "story".

1A10: Short
8A10: A piece of writing telling you things such as who, what, when ... etc.
9A10: Something written by someone. Intro. Body. Conclusion.
11A10: A written plot with characters or objects.
13A10: An episode which has different meaning to people. Fiction or non-fiction.
17A10: A story that is extended more than poems.
23A10: A happening using characters, themes, settings.
7B13: A written of a topic.
8B13: Events written down on paper.
11B13: A story is made up Title, paragraphs, sentences, statements, it could be fiction, non-fiction and true stories, etc.

A small number of students' responses (3) focused on the content of stories in some students' definitions of story.

6A10: A written situation about things. About people (don't know).
18A10: A story based upon autobiography or a loved one.
9B13: When someone watches something and writes something.

The concept of imagination was a focus in the definition of story for other students (7).

5A10: written imagination or the feelings of a person being written down.
7A10: A story is like a TV show but in a book but you can't see the actors but you could picture it in your head.
20A10: not true most of the time.
4B13: good part of the imagination only.
12B13: Someone making up a situation about some stuffs.
1C13: It's not where you are looking what's happening, but you do, in your mind by reading it.
25A10: A authors way of experiencing his imagination by words.

"Story" has been defined by a number of students (10) in terms of what has been considered the purpose of stories. In order to use this category the researcher also needed to recognize that students' perceived purposes of stories varied. Therefore, there is a range of responses included in this category.

2A10: Entertaining. A movie being read.
3A10: Entertainment.

4A10: One with a point or an adventure that could interest you and keep you glued to it till the end of the story.
10A10: A person's way to show his/her feeling.
15A10: The way someone expresses himself.
19A10: Something that someone has written for someone to read.
3B13: Something that can be read.
2C13: By reading it twice.
3C13: Definition for story is telling something.
4C13: A story told by. Someone, or a story write some one.

A relatively small number of responses (4) cited effect as important in student definition of "story".

16A10: something that you read to be relaxed.
24A10: I'd define a story if it had lots of exiting thins. .
22A10: Boring!
21A10: With my own words and how I liked it and if I would recommend it to any of my friends.

Of the 41 responses made to this question, five students gave responses indicating that they did not know how to define "story". One student gave no response.

1B13: I don't know.
5B13: I don't know.
6B13: can't answer it.
10B13: Don't know.
13B13: I can't answer it.

In general, students who defined the term "story" also defined their concept of the story. Although a somewhat arbitrary division between structure and content and between purpose and effect were made in the analysis, it was evident that structure and purpose of stories were focused on by the largest number of students (20). Therefore, the researcher does acknowledge that structure usually includes content and that purpose often includes effect, but to have incorporated this into this analysis may have resulted in less specific patterns of students' responses. What is interesting to note in the students' responses is that only two students used terms specific to elements of a story such as theme, character or plot. Such terms were used in relation to the structure of stories, and appeared in no other students' responses with any other category. In other words, if students define "story" by focusing on structure, usually organizational terms or descriptions other than story elements were used.

Equally interesting to note are the varied students' responses in which story was defined in terms of purpose of story. Accordingly, stories were defined as purposeful or as entertainment that could be visualized or experienced, or as a means of expression which included a person's emotions. Generally, many students considered a story as something written to be read, but two students indicated that stories could also be told. Students' responses that focused on the effect of stories in their definitions were also varied. Students were effected by being bored, relaxed or excited.

The group of responses given by students who focused their definition of story on imagination seemed to indicate that imagination was needed to write and to read stories. Imagination to this group of students was the text, the reader, and the author; stories were experienced, visualized or emotionally expressed. Of this group of students focusing on imagination, only two students defined stories in terms of truth or reality. The few students who focused on content in their definition of story were primarily concerned with the subject matter of a story.

By in large, most students as a group defined stories as a written form of entertainment that required imagination to visualize or experience events. Perhaps more important than this generalization, however, is the emphasis that should be given to the varied ways that students defined story and to the evidence that a small number of students did not know how to define "story". Such responses given by students may be a strong indication that the term or concept of story is more complex than students or even teachers may realize.

Disliking Stories

In reference to question II U, the students were to explain why they sometimes dislike a story. Students' responses revealed that as a group, students expressed their dislike of stories in terms of effect, story elements, physical features of a story, reality or truth, comprehension, and self. The most common effect of stories disliked was identified by the word "boring" used by students. As some students gave explanations for why stories were boring that included the other categories, there were some responses that appeared in more than one categorized or patterned response.

"Boring" as a major effect and reason for disliking stories was expressed in the following range of students' responses:

1A10: Its boring.
2A10: too long, boring.
4A10: Boring and dull, no action, no real direction as to why the story started at all.
6A10: when there's things that are bad about the story or when they don't have enough actions there boring.
7A10: Because they are Boring.
10A10: It's boring.
14A10: Because they are confusing and the first chapter is boring.
15A10: If its boring.
19A10: some books can be really boring at times.
5B13: Because it is boring and no climax and no interest in the story.
8B13: Too long and boring.
10B13: Because it's a boring story.
1C13: boring but it helps me to improve and not much of an action going on or it is not in a movie.
3C13: Sometimes I dislike the story is some of the stories are boring to read.
4C13: Sometimes the novel is boring and there is really no detail or meaning of the story.

A large number of student responses (13) focused on story elements as the sole reason or in combination with other reasons expressed by students. That is, a student may have given more than one reason for disliking a story. Student responses that dealt with story elements as the only reason or as part of students' reasons for disliking a story are presented accordingly.

5A10: maybe the author doesn't explain enough or because the story keeps on going, about the same character, or plot.
8A10: ... because of a bad plot or bad type of writing.
15A10: because of the plot and the characters.
23A10: If I have a hard time understanding the theme.
9B13: Because of the characters and how they write.

2C13: No action, not enough excitement.
5B13: ... no climax...
4C13: ... there is really no detail or meaning of the story.
8A10: ... and it doesn't say much about the characters.
6B13: setting.
11A10: depends on the book.
1C13: ... not much of an action going on ...
6A10: when there's things that are bad about the story or when they don't have enough actions there boring.

A small number of students' responses (5) show that some students concerned themselves with the physical features of a story in their dislike of a story.

2A10: too long, boring.
18A10: Because its too short sometimes...
3B13: I dislike a story that is too long...
8B13: Too long and boring.
12B13: Because they are too long and have small print.

A small number of students' responses (6) reveal that some students concerned themselves with the concept of reality or truth in stories as a basis for disliking a story.

24A10: I dislike a story when they talk about something that they aren't.
25A10: If its totally the opposite.
1B13: because of the thoughts that it really happened.
2B13: I don't like a story when there is make believe in it, I don't read stories that aren't true except for poems.
4B13: Because no one dies.
13B13: Because it sometimes lie about a thing.

A small number of students' responses (4) focused on the self. That is, some students disliked a story because students did not consider some stories to provide them with the opportunity of personal involvement.

7B13: When it is not exciting to me.
17A10: I sometimes dislike stories when I have too many things on my mind.
13A10: I don't enjoy science fiction.
9A10: It doesn't seem to get anywhere or it doesn't have a meaning to me.

In general, most students (15) who dislike stories do so because they find them boring. According to students' responses, some of this boredom was attributed to a story's length or to certain elements of a story. The plot and characters seemed to be the most problematic, with a number of students (4) noting an inadequate amount of action as the reason for boredom or disliking a story. Theme and setting were of concern to only a few students. Other elements of a story that were of concern in some students' dislike of stories were lack of sufficient detail or explanation and the way the story was written. The concern for the truth or reality of or in a story was expressed by a small number of students (6). Finally, a small number of responses focused on self in that these students disliked stories if they could not get personally involved in reading them. For the most part, if the students in this group were bored or disliked a story, their responses showed that the majority of the students were aware of their reasons. Students' critical awareness of their own reading has implications not only for selection of stories but for contexts that would allow students to become more engaged in what they read.

Liking Stories

In reference to question II T, students were to explain why they sometimes like a story. For the most part, students' responses revealed that these students like to read but on their own terms. Such terms for how and why students engage in reading stories may be categorized according to what students focus on in their reading experience: external conditions; story which includes elements, effect, comprehension, and learning; and self. Examples of students' responses patterned accordingly are as follows.

A number or responses (7) show that students regard stories as an alternative activity influenced by external conditions:

1A10: I'm bored.
17A10: I sometimes like stories when I have nothing else to read.
19A10: Because you can read books when your bored and helps you with your vocabulary.
8B13: Because there is nothing to do in this town.
2C13: Nothing else to do instead of read at night.
20A10: I HAVE to read it!
9B13: I'd like to read some stories because there is nothing to do or a teacher gives you a story.

Many students (9) based their responses on their concept of story by focusing on particular story elements. In this way, they explained what stories they like as well as why.

5A10: maybe because of how the author creates a story.
16A10: because of the a theme of the story and the type of characters.
18A10: Because there is a problem in the story and characters who try to solve the problem and in the end it's always solved.
21A10: I like it because of the adventure, mystery and romance. The way the theme is portrayed.
5B13: Because of the setting and probably what the story is about.
6B13: The theme.
6A10: Because there interesting sometimes, when they're based on true stories.
4B13: Because people Die in good stories.
3C13: Because some of the stories are interesting, more likely about family stories and problems and how the story ends.

The largest number of responses (13) to why students like stories were expressions of how stories effected them. Therefore, a large number of students chose to be engaged in reading because they regarded stories to be entertaining.

2A10: interesting.
4A10: It may be interesting, exciting, and even painful.
7A10: Because they are entertaining.
8A10: ...because it's entertaining, funny, emotional and interesting.
9A10: Because some stories are sad; exciting, etc...
10A10: If its interesting, or not.
15A10: If its fun, exciting and interesting.
3B13: When its interesting and short.
7B13: I like the story because it is something fun to read.
1C13: Sometimes it is interesting, touchy, and sometimes you are with one person in the story that you are really helping.

14A10: If its good then I like it, but not too many stories are good so I don't read much.
10B13: Maybe because it's a good story.
1B13: because it makes you feel like you saw the whole thing and it gets interesting.

A smaller number of responses (5) were given by students who based their reasons for reading and liking stories on comprehension or learning.

11B13: I like stories because it makes me learn more about things and how they create stories.
12B13: because they could be meaningful, getting the message.
22A10: Because its good: It has meaning. it is understandable.
4C13: It gets more exciting and I enjoy learning new words because it seems as if I am competing myself.
13B13: Because its very interesting and understanding.

Other students (6) expressed liking stories in terms of self. That is, these students engaged in reading for the purpose of involvement and personal experience.

3A10: Makes me curious.
13A10: If it is confusing and makes you think, I tend to enjoy it more.
23A10: I might have experienced parts of the story.
24A10: I like a story when it brings your feelings out and expresses your thoughts.
25A10: If it makes me feel like I want to read on or it makes me feel like I'm their I like story.
2B13: I sometimes like a story when there is hunting involved in the story. It brings me memories from when I was hunting.

In general, students express liking stories in terms of external conditions for reading, of story, and of self. Most students focused their reasons on the effects of story and on elements of story while a smaller number of students considered it important to understand and learn from stories. An equally small number of students focused on wanting to be personally involved in the reading experience. As a group, however, these students like reading stories because it engaged them, it's a personal experience with literature, and it's an enjoyable experience that is cognitive as well as affective. Students' responses revealed that students have different expectations for stories and read them accordingly. Nonetheless, when students are allowed to read stories on their own terms, then reading stories, for most of them, is an enjoyable and meaningful experience.

Choosing and Reading Stories

In regards to question II X, students were to explain their reading process in three parts. First, students were asked what they looked for that helped them to choose a story that they wanted to read. Then they were asked what kept them reading the story until the end. Finally they were asked what kept them from reading the story until the end. In reference to what students base their choice of stories on, students' responses seem to have been expressed in terms of story which include elements, topic or types of stories, and author; physical features of text which includes title, cover, back of book, introduction, summary, print, and length; and involvement in reading which includes interest, initial reading and other people. Many students responses revealed that individual students (17) usually base their willingness to engage in reading a story on more than one source of information. Nonetheless, there are patterns of responses within the sample groups.

Choices of Stories

As a group, students' responses for choosing stories based on the category of story included the following responses that focus on various aspects of story.

Elements of Story:

6A10: I look for characters and whats it about.
7A10: The caracters, the plot, when and where it takes place.
10A10: action
25A10: the theme of the story...
2A10: Action...
2B13: When I read a story, I'm looking for novels that have characters who --
5B13: What the story is about.
4C13: adventure, character, horror, author.

Types of Story:

9B13: Something that is not a true story.
12B13: If they have any solving in them and learning about life also if they have music and dancing in them.
17A10: ... I know when I want to read is when it starts by knowing that there is something about romance.
21A10: The above in W. (horror, romance, teenage problems, fantasy, adventure, mystery, myths, realistic humorous).
24A10: The things I look for are: Adventure, horror, miths and other excitements.
2A10: Action/Adventure.
2C13: I just like to read them all.

Author:

5A10: Who the author is and sometimes I ask friends about it.
11A10: Name of the author and the miniparagraph at the back of the book that describes it.
13A10: the author, the back of the book.
7B13: The author who wrote it.
4C13: adventure, character, horror, author.

The students who choose stories because of the physical features of a text focused on a number of single or combined features in their individual responses. Similar types of responses were evident when students' responses were grouped in accordance to the section of the book in which these textual features occurred. In other words, students chose stories that they wanted to read by attending to single or combined textual features that characterized only the front of the book or only the back of the book or the book as a whole.

Front of Book Only:

14A10: If the first chapter is not to confusing and hard to read or boring then I read the rest.
16A10: The cover and the title.
18A10: The title and the cover of the book.
3B13: The title.
6B13: cover
8B13: The title.
10B13: The title of the story.
1C13: It is the title that reminds me of something.

Back of the Book Only:

3A10: I read the back of the book first.
8A10: The outline of the story usually on the back of the book.
19A10: By reading the preview on the back of the book.
3C13: Before I read a story, I look the back of the book first, to see what kind of a story it is.

Book as a Whole:

4A10: The preview at the back of the book, the pages, the pring and the 1st chapter of the book.
9A10: The cover, title, and the back part.
11A10: Name of the author and the miniparagraph at the back of the book that describes it.
13A10: The author, the back of the book.
15A10: The title and the little bit of the story on the back cover.
23A10: A presentable cover, a good introduction and the # of pages.
22A10: The number of pages.
25A10: The theme of the story and I also read the back of the book.
4B13: good title and covers at the back, a summary.

Other students expressed their choice of stories in terms of personal involvement in the reading of stories.

1A10: See what people have said about it.
5A10: Who the author is and sometimes I ask my friends about it.
20A10: If it's what I like then I'll finish it.
1B13: Nothing, I just start reading once I get a book.
17A10: When I start reading, I know when I want to read is when it starts by knowing that there is someting about romance.
11B13: Something that I feel that I am interested in.
13B13: Something that would help me with.

In general, students' responses of how students choose stories that they want to be engaged in reading are based on the categories of story, physical features of text, and involvement in reading. According to these categories, there were almost an equal number of students' responses that focused on story (20), as on physical features of a text (21). A small number of responses (7) focused on personal involvement in reading stories as a basis for initially choosing a story.

Also, in the students' responses categorized in terms of story, there were almost an equal number of responses that focused on elements of a story as there were that focused on type of story (7). A smaller number of responses (5) focused on or included the author as an aspect of story. However, the students' responses to elements of a story and type of story were varied as students focused mainly on different rather than similar elements or types of stories. Therefore, "author" as an aspect of story in five responses was the most common focus in this pattern of students responses.

In reference to students' responses categorized in terms of physical features of a text, there was about an equal number of students' responses that focused on textual features characterizing only the front of the book (9) as there were that focused on the textual features characterizing the book as a whole (8). The textual features characterizing the front of the book that students focused on was mainly the title, which was noted singularly (4) or in conjunction with the cover of the book (2). Textual features characterizing the book as a whole that students focused on included features found at the front and at the back of the book. In some responses, students (3) focused on the number of pages, and one student focused on the print among other features. For the most part, students indicated an interest in the general overview of the book before choosing to read it. Thus, not only did students' responses reveal that students usually looked at more than one section of the book to make their decisions, but the features that students focused on revealed an effort to develop a general impression of the book. Therefore, descriptions such as "preview", "miniparagraph at the back of the book that describes it", "little bit of the story on the back cover", "introduction", "theme", and "summary" were used in students' responses. The attempt to develop a general idea of the book also seemed to be the reason that some students (4) focused only on textual features characterizing the back of the book. Out of 21 responses that were based on physical features of a text, 13 responses were expressions of features or the students' interest in developing a general understanding of the book they choose to read. Reading the first chapter of a book as mentioned by two students may serve the same purpose. For that matter, students who focus on the title and/or cover of a book may be establishing expectations of what they are about to read, but their decisions are less guided than those based on summaries. All in all, most students have expressed some need to have a general idea of what to expect before they read a book.

A number of students' responses (7) focused on personal involvement in reading stories as the basis for choosing stories. That is, some students (2) rely on the opinions of others before they decide to become involved in reading the story. Other students choose to read on their own because they are aware of their own purpose for reading or because they are willing to take the chance that what they are reading will interest them. For these students, the reading process is the basis for their choice of stories. In summary, students' means and reasons for choosing stories vary. However, as a group students' responses reveal the importance of the following: the author as a single aspect of story, the development of a general impression of the book by focusing on more than one physical feature of the text only or by focusing on the book as a whole, and the interest in being personally involved in reading the story.

Continued Reading of Stories

In reference to the second part of question II X, students were required to explain what kept them reading a story until the end. The range of students' responses to this question were expressed in terms of varying degrees of students' involvement in reading stories. Therefore, students' reasons for continued reading were given in terms of interest, excitement, aspects of story, and curiosity.

A large number of students' responses (11) that indicated students' involvement in reading were expressed in terms of interest.

7A10: If it is interesting.
8A10: If it is interesting and keep me on my toes with mystery and suspense.
9A10: It's fun, means something, doesn't bore me.
11A10: If the story appeals to my intellect I'll keep on reading it.
13A10: If I find it interesting.
19A10: If the story was interesting, I'd go on.
20A10: If it's not good then I will.
5B13: Because it's good and interesting.
11B13: When it's interesting.
3C13: When the story is interesting I keep reading.
22A10: If its good and I can understand it.

A small number of students (3) implied or stated little personal interest in continued reading.

1A10: I have to.
5A10: I never read a story to the end when I get tired of it I just let it go.
3B13: My teacher.

Some students (6) based their involvement in reading by focusing on aspects of a story.

4A10: The characters, the plot, the way the story is written.
17A10: When I read about romance or some poor family starving and having a happy ending.
18A10: The problem a teenager has or a romance about to happen.
4B13: If the story has a good start middle and finish.
6B13: Theme and setting.
14A10: The story has to be what I want to read about.

There were a number of responses (9) in which students expressed their involvement in terms of excitement.

2A10: Action or excitement.
10A10: excitement.
16A10: action
23A10: The action and suspense.
24A10: The action in the stories.
7B13: When it gets exciting.
8B13: Excitement.
9B13: How exciting it gets.
2C13: It is fun, excitement and a good story.

The greatest degree of involvement in reading a story to its end was expressed in a large number of students' responses (11) that focused on the reason of curiosity.

3A10: The more you're closer to the end, I get curious and keep reading.
25A10: Adventure and mystery. A story which a good climax make me want to read on.
12B13: The curiousness of the story so I can figure out what happened and the them.
4C13: I want to know what is going to happen at the end, it's interesting almost real fun.
13B13: I want to know the whole story.
6A10: The solving stuff, whose finding out what and others.
15A10: To see what happens at the end of the novel.
21A10: The suspense in finding out what the conclusion is.
1B13: The curiosity of what will happen.
1C13: Things that are happening. The mystery and adventure until it is solved.
10B13: When I get into a story, I read it to the end.

In general, the degree of involvement that students experienced or expected in reading stories were indicated in students' responses that explained why they completed stories they had begun to read. Although general terms such as "interesting" and "excitement" were used, most students gave more personal explanations in their responses. Many students (11) continued to read if they considered the story interesting. Of those students' responses, a few students also expressed interest in a story if it involved them in the excitement, if it was intellectually stimulating or if it was comprehensible or meaningful. Only a small number of students (3) suggested in their responses that they lacked personal interest in continued reading of stories.

There were a small number of responses (6) made by students who focused their interest on particular aspects of a story. Elements of story such as theme, setting, plot and character were the focus of a few responses. Two students specified teenage or family problems, or romance as their topics of interest for continued reading. Only one student expressed a preference for the ending, one as happy, to be an aspect of story that was focused on. The structure of a story in terms of its organization and written form were the criteria of two students, and the emphasis on personal choice of story was given in the response of another student. The focus on aspects of story were varied in students' responses but they were also personal choices and a means for personal involvement in reading.

The students' responses (9) that expressed their involvement in reading in terms of excitement focused mainly on the action of the story (4). "Story" characterized by one student as "good" and "fun" in addition to being exciting, and suspense as well as action mentioned by another student were also criteria for continued reading in students' responses. Excitement as a desired effect and as a reason for continued reading was expressed, however, in more than general terms or terms restricted to action and suspense. Other students who focused on curiosity also focused their responses on personal experience of excitement.

Curiosity as the most involved effect of stories was expressed in a number of students responses (11). That is, through suspense and curiosity, students become personally involved or even personally identify with what is happening in the text. Some students (3) expressed personal involvement with the theme which was specified as mystery and adventure. A number of students expressed being involved in stories because of their curiosity of how a problem in a story is or could be solved. For the most part, students expressed their involvement in terms of wanting to know the end of the story not by directly being told but by experiencing the excitement of the story. In summary, most students expressed an interest in continued reading of stories if they are allowed to make personal choices in what to read and how they engage in reading the text. Those students who become curious and personally involved in reading stories seemed to have also expressed an experienced enjoyment of reading.

Cessation of Reading Stories

In reference to the third part of question II X, students were required to explain what stopped them from reading a story until the end. As a group, students expressed their reasons in terms of effect, mainly boredom; story; self; and external conditions. Because a number of students often gave more than one reason in their individual responses, the category of boredom especially includes reasons that are suitable to other categories as well. Therefore, some responses will be repeated accordingly in the discussion of the findings. There is also a repetition of responses when the categories of comprehension and length of stories are used in the discussion.

The largest number of students (17) expressed their reason for cessation of reading in terms of boredom.

2A10: Boring.
4A10: If I find it boring and if its written poorly.
7A10: If its boring.
8A10: If the story is predictable and boring.
10A10: When it sounds like its going to be boring.
11A10: If I find the first 1/4 or 1/2 of the book boring I stop reading it.

15A10: If its boring.
17A10: When its boring from the start.
19A10: If the story was too boring, I'd stop.
22A10: If its bad, boring and too long.
24A10: The boring romance parts makes me not read the stories.
25A10: If its boring and lacks imagination.
3B13: Interruptions and Boredom.
5B13: When it is boring and no action.
7B13: If the story gets boring.
8B13: Boredom.
11B13: When its boring.

Other reasons given by students (5) for discontinuing their reading of stories were expressed in students' responses that focused on story.

1A10: It is garbage.
6A10: Not enough actions in the story.
16A10: romance; spices
18A10: the uninteresting things.
6B13: length of the book.

A small number of students (9) expressed their reasons for discontinuing their reading of stories in terms of self.

9A10: It's not interesting, not fun, and no meaning to me.
5A10: Just thinking about how long its going to take me, and how much I have to read.
20A10: Usually I have to.
4B13: If it doesn't impress me.
13B13: Because I don't like it anymore.
23A10: Not enough magnetism between me and the characters.
14A10: refer to X. ("If the first chapter is not to confusing and hard to read or boring then I read the rest).
21A10: If I start getting confused I might stop.
13A10: If I don't enjoy a book I usually skim through the rest of the book anyway.

External conditions were the focus of a number of responses (9) in students' explanations for discontinuing their reading of stories.

1B13: people who keep disturbing you.
9B13: When something really important comes up or a project.
10B13: other things.
12B13: music.
2C13: Other things to do like soccer, basketball and volleyball.
3B13: Interruptions and Boredom.
3A10: Anything.
1C13: Nothing actually.

In general, students explained their reasons for not reading a story to its end in terms of boredom, story, self, and external conditions. The most common response (17) expressed the personal effect of stories that they stopped reading in terms of boredom. Although a small number of students used the term "boring" as a general reason, other students (8) gave explanations for this boredom. Therefore, some students focused on the predictability of a story, the story's structural features of length or how it is written, or particular aspects of story such as lack of imagination and action, and dislike of romantic parts.

Similarly, other students (5) focused on aspects of story as reasons for not completing their reading of stories, even though "boring" was not the term used. Consequently, of the 13 students who focused their responses on story solely or in combination with boredom, only a few students focused on common aspects namely action, and romance as plot or theme which are elements of story. The structural features of a story in terms of its length, its beginning, and how a story is written were also aspects of a story common to a relatively small number of students. The other responses that focused on story were expressed in more general terms. All in all, a fair number of students' responses focused on aspects of story such as elements and structure, but most responses were expressions of how students were effected by stories.

A small number of students (9) expressed their reasons for discontinuing their reading of stories in terms of self. That is, these students who were personally effected by some stories expressed these effects in personal terms. Accordingly, stories were not finished because the story had no personal meaning for one student, and no personal interest for three others. Difficulty in comprehension was the reason for two students' loss of interest, and lack of personal identification with characters for another student resulted in cessation of reading. One student focused on the time and effort in reading a story as his reason for not finishing a story. There was one student who skimmed the rest of a book even if he doesn't enjoy the book. In reference to these responses that focused on self, most students seemed to express disinterest because of discontinued personal involvement in reading stories.

In fact, other people or events that disrupted a students' engagement in reading were the reasons for some students to stop reading. Therefore, external conditions were the focus in the responses of nine students. Two students specified other people as the cause of disruption, one student specified music, another student specified sports, and yet another student specified other work as reasons for discontinuing their reading a story. The other responses were expressed in general terms of interruption. As an example of range of responses to this question, one student gave the reason for not reading as being "anything" while another students' reason for not reading was "nothing actually".

Students responses varied not only because of individual reasons for what stopped students from reading, but they varied because of the way students expressed their reasons. Therefore, comprehension was a matter of focus to three students, but it was expressed in terms of boredom and in terms of self. Similarly, length of story was a matter of focus to three other students but it was expressed in terms of boredom, story, and self. That is to say, comprehension and length of story were common to particular categories because of how students expressed these aspects, however, they were also common to the responses of the group as a whole.

In summing up, as a group, students stopped reading because of reasons based on boredom, comprehension, elements and structure of story, length of story, personal effects from involvement in reading, and external conditions such as the people or events. Also as a group, students' responses seemed to indicate that neither aspects of story alone nor only effects of reading stories expressed in terms of personal involvement or as boredom were the main reasons that students stopped reading. Instead, the combination of aspects of a story and the expressed effect seemed to be the major reason for why students discontinue reading stories.

Reasons for Reading
In reference to question II Y, students were required to explain their purposes or reasons for reading stories. As a group, students' responses were expressed in terms of external conditions such as an alternative activity and assignments, enjoyment or entertainment, and learning of self, others, and text. The range of students' responses that expressed students' purposes for reading stories were also an indication of the variation in students' degree of involvement in reading.

Many students (15) expressed their reasons for reading in terms of external conditions. Of these students, seven focused their responses on reading as a chosen alternate activity.

3A10: Something to do besides sitting around.
4A10: For leisure, to take over my watching TV; and mainly the story is interesting and if I can picture myself in it and go along with the story.
3B13: To do something.
6B13: Boredom.
8B13: Things get boring.
2C13: To get rid of boredness.
4C13: Sometimes I want to get tired before I'm going to bed. Interesting. Can't put the book down.

Eight other students who expressed their responses in terms of external conditions focused on reading stories as a requirement for an English assignment.

2A10: For English assignments.
9A10: I read stories because we have to read them in eng. class.
10A10: for book reports.
16A10: because I have to for school.
20A10: Usually I have to.
22A10: Cause I have to.
1C13: It is our English project or doing a book report and sometimes on your own.
2B13: I have to read stories for assignments in class, information.

A number of other students (11) expressed their reasons for reading stories in general or personal terms of enjoyment or entertainment. Students' responses that focused on reading for enjoyment included the following:

1A10: Enjoyment.
11A10: I read books to relax and to keep me from getting bored.
15A10: for enjoyment.
17A10: for the fun of it.
14A10: I don't.
7B13: For my enjoyment.

Similarly, students' responses that focused on reading for entertainment were as follows:

5A10: I don't really read stories, but I read comics for entertainment.
8A10: for my own personal entertainment.
18A10: So I can have some silence and like entertainment from books.
19A10: for entertainment.
1B13: to have some entertainment.

Responses given by two students were expressions of a particular enjoyment, that of escape, achieved through the experience of reading.

25A10: To make me feel like I am somewhere else.
4B13: refer to question H. ("takes me away to special places").

The students (10) who explained their purpose for reading stories in terms of learning focused their responses on learning about external things and about stories as text. Moreover, a number of these responses focused on learning as understanding of the self and other people.

6A10: To be tuned in about how the world is with different people in different situations.
13A10: I like challenging myself to understand about life and things that happen in life.
9B13: to make me understand something.
10B13: To know what's it about and also what's going in life.
13B13: I would like to find out what its about.
3C13: Because I'll understand more things and have more imagination.
12B13: So I could be able to understand what happened and when I am graduated at my job I could understand.
11B13: To learn how things are done and learn words.
24A10: I read stories so I can have ideas how their written.
21A10: To get information and to believe some myths and fairy tales.

Responses given by two students were expressions of a combined purpose, that of learning and of entertainment.

23A10: To learn off of. To entertain.
5B13: For information and entertainment.

In general, students' reasons for reading stories were expressed in terms of external conditions, enjoyment or entertainment, and learning. Of the number of students (15) who expressed their reasons in terms of external conditions, seven students focused on reading stories as a chose alternate activity to boredom, watching TV, or going to bed. Two of these students who chose to read for leisure expressed the enjoyment of being personally involved in the reading experience. Other students (8) focused on reading stories as a school assignment, and thus implied or stated that they read stories because they had to.

There were an equally large number of students (13) who expressed their reasons for reading stories in general or personal terms of enjoyment or entertainment. In personal terms, one student read books for relaxation and to prevent boredom, another student specified reading comics, and yet another student read for purposes of entertainment as well as silence. Two other students expressed their personal involvement in reading as a means of escape. Although two more students gave responses that expressed reading for personal enjoyment or personal entertainment, the responses given by other students were expressed in general terms of fun, enjoyment or entertainment. One student, however, indicated that he didn't read for enjoyment or entertainment because he didn't like reading.

A fairly large number of responses (12) were given by students who expressed their reasons for reading in terms of learning, either solely or in conjunction with entertainment. The focus of learning expressed by students in these responses was learning about stories as well as through stories. The purpose for reading stories for some students was therefore expressed in terms of comprehension of stories as text. That is, these students (7) read stories to increase their vocabulary, to learn how to write stories, to satisfy their curiosity about what the story was about, and to develop their imagination or concept of reality. A number of students' responses indicated that students regarded stories as a source of information which would help them understand certain things both in the study and outside of it. According to some responses (3), students specifically expressed their purpose for reading as a means of developing an understanding of others, the world and life. Learning through stories was the focus of the responses given by these students. However, the main purpose for reading stories expressed by students who focused on learning seemed to be the development of personal understanding. That is, although some students focused on learning about stories as text and other students focused on learning about life through stories, all of these students (10) expressed or implied personal reasons in their responses for wanting to learn and increase their ability to understand. In this way, stories for this group of students appeared to be a source of knowledge as well as a means of obtaining knowledge. Two other students, however, expressed their purpose for reading stories in responses that focused not only on learning but on entertainment or enjoyment as well. In summary, in spite of a small number of students who expressed their reasons for reading stories in terms of school assignments implying no choice, most responses given by other students indicated that they chose to read stories for purposes of enjoyment, of entertainment or of learning for personal reasons. Some responses even revealed that students will chose to read stories as an alterative to other activities or to boredom.

Methods of Reading

In reference to question II P, students were required to first choose their most preferred method of reading stories from three methods provided: reading stories silently, reading stories aloud, or having stories read to them. Students were then required to explain their preferences. Although most students expressed their responses to this question in personal terms and focused on self, a number of their responses were focused on other reasons for preferring methods of reading. Therefore, as a group, responses were categorized according to students' focus on self, comprehension, concentration, and experience.

The students (13) who expressed their preference for methods of reading by focusing primarily on self gave the following responses:

1A10: I like to read alone.
8A10: I feel more comfortable reading silently.
13A10: I prefer reading alone.
14A10: Because I hate reading but I like stories (read to).
24A10: I like reading silently because it helps me read faster.
25A10: You look like an idiot reading aloud.
1B13: Because I don't like reading aloud and I don't like people reading to me.
4B13: Only a slow witted person reads aloud or is read to.
5B13: Because I can read a story silently or when I'm alone.
6B13: Prefer to read myself.
7B13: I read better like that (silently).
11B13: I like to read for myself but it's in between aloud and silently.
12B13: When I read silently, I'd go to sleep, so, I would want someone to read to me.

A number of responses (11) that focused on comprehension were expressed by students as reasons for their preferred way of reading.

3A10: I like reading to myself. I understand it better if I read by myself.
5A10: I understand it more when I read it to myself silently.
7A10: When I read them aloud I listen to myself read and I understand it better.
9A10: It makes it more understanding (aloud).

17A10: I understand more when I read silently to myself.
21A10: If I read it aloud i can remember it better.
10B13: It's alot easier to understand the story. (silently).
13B13: Both silently and have stories read to me because I understand them.
1C13: So I could improve my reading and understand reading or learn how your friend act toward you. (read aloud).
4C13: Because no disturbance disturbs you; you just seem to understand a little more. (silently).
22A10: If I read out loud I find I can understand better.

There were a number of other responses (9) that focused on concentration, an aspect of comprehension, which were expressed by students.

6A10: I loose concentration when there's people talking around me.
10A10: helps me concentrate (silently).
11A10: I can concentrate better and absorb the story easier when reading to myself.
15A10: You can concentrate more on your story when its quiet.
19A10: It helps me concentrate on the book more (silently).
23A10: More concentration. (silently)
3B13: So I can concentrate. (silently)
8B13: So when people read they'll be quiet and you won't be disturbed.
3C13: So I can concentrate on my reading. (silently)

A small number of students (5) focused on the experience of reading in expressing their preference for methods of reading.

4A10: More faster and more quietness so that you could even feel that you are in part of the story.
16A10: Aloud. It helps me set the tone of the story.
18A10: Its better to read to yourself because at the same time you imagine what's going on in the book.
2B13: You need to read it first before you start talking about it. If you didn't read it then you wouldn't be able to say anything in class. (silently)
2C13: Teachers always gave us a book to read by our self. (silently)

In general, the students as a group chose all three methods as preferred methods of reading stories; however, the majority of the students (32) chose to read stories silently. Explanations for these choices were given by most students and they were expressed in responses that focused on self, comprehension, concentration and experience. The largest number of responses (13) expressing reasons of preference were given by students who focused primarily on self. That is, reasons given by the student were personally relevant to the student. Therefore, although the largest number of these students (10) preferred to read silently, responses given by these students revealed various personal reasons for their choice. According to some students responses (3), reading silently was preferred to do alone. Two students expressed their preference for reading silently because one liked it better and another felt more comfortable than reading in other ways. One other student preferred to read silently because he could read faster this way. A small number of students (4) preferred to read silently because they did not like the other methods of reading especially reading aloud which two students considered demeaning. On the other hand, two students preferred to be read to: one in order to remain involved in the story and the other who liked stories but hated reading. A combined method of silent and verbalized reading was the reading method that one student preferred.

Comprehension as a reason for students' preferred method of reading was also expressed in a relatively large number of responses (11). Most of the students who focused on comprehension of stories chose to read silently (5). However, five students indicated that they preferred to read aloud mainly because this method helped them understand or remember the story better. One of these students also regarded reading aloud as a method of improving his reading skills or as a means of social interaction. Another student preferred two methods of reading: silent and being read to in order to comprehend stories.

A relatively large number of students (9) focused on concentration as a reason for their preferred method of reading. All of these students indicated that they preferred to read silently because of an expressed need to concentrate on the stories. Two students expressed concentration as a means of comprehension while the other students seemed to have implied it. Three responses also indicated the students' need for quiet and non-disruptive conditions in order to concentrate.

A smaller number of students (5) based their preferred method of reading stories on the experience of reading. According to the responses of four students, reading silently was the preferred method for them because it was considered to be a means of becoming involved in stories. One student read silently for personal involvement, another student for imaginative involvement, and yet another student for active involvement in class discussions. The choice of reading silently was also a habit established by teachers according to another student. Only one student chose to read aloud as a way of becoming involved in stories which was to establish the tone of the story.

In summary, according to students' responses (38) that indicated students' preferences for methods of reading stories, most students (28) expressed reasons for reading silently. Also the most common response (10) was a focus on self. However, students who focused their responses for their preferred method of reading on comprehension, concentration, and the experience of reading also indicated that they preferred to read silently. According to the explanations provided by students in their responses, reading silently appeared to be a means that allowed students to personally enjoy reading in an involved and comprehensible way. In personal terms, reading silently was a method that was preferred over other methods of reading generally because students could concentrate on the stories. Some students preferred reading silently because it was a habit learned in school or it was a method that was more socially accepted to them. The small number of students (6) who expressed their preference for reading aloud focused mainly on reasons of comprehension or emotional involvement. That is, hearing the stories that they read seemed to help these students better understand or get more involved in stories. Another reason for preferring to read aloud expressed by one student was to improve one's reading skills. The few students who preferred to be read to focused on the self. That is, both students indicated that they liked stories but did not like to read it themselves. Although students usually indicated one preferred method of reading, two students indicated a combined preference of "vocalized" silent reading or silent reading and being read to. All in all, students seemed to have indicated not only preferences for a method of reading in their responses but also a critical awareness of why they have their particular preferences.

Talking about Novels

In reference to question II M, students were required to explain if and how talking about a novel helped them understand it better. The majority of students' responses indicated that students do regard talking about a novel as a means of improving their understanding of it but for various reasons. As a group, students expressed these reasons in their responses by focusing on self, shared experience and story.

A relatively large number of responses (15) explaining students' reasons for talking about a novel were expressed in personal terms that focused on self.

1A10: No i understand novels perfectly fine.
15A10: Yes it does because if I can't understand it helps alot.
20A10: Yes, because it sinks in better when its read to you out loud.
22A10: Sometimes cause I can ask someone who knows about it and they can explain to me the part I don't understand.
1B13: Yes, it helps me to understand what I didn't know before.
8B13: It does because I hear it more I know it more.
9B13: It makes me read it so it does.
13B13: With more than three or four makes me understand it better only the ones I feel I don't understand.
4C13: Yes it does b/c it seems to come back to me and it seems to become more real and understanding.
13A10: If I have difficulty understanding a novel, getting ideas from someone else on their interpretations helps me to judge my own.
5A10: I don't really read books so I doesn't really matter to me; if I talk about a novel or not.
11A10: Not really because I learned to read between the lines and get the basic idea, myself.
4B13: I don't know. I don't talk about it.
7B13: Not really because i read about Astronomy or Popular Mechanics.
25A10: No but it sometimes makes me enjoy it more.

A number of students (12) focused their reasons for talking about a novel on the shared experience.

6A10: yeah, when I'm not the only one who read the novel and I talk about it.
9A10: It sometimes helps. If it's a good novel, my friends would like to read it too.
10A10: Yes, when we talk about it, it is easier to understand.
18A10: I only sometimes help when you sort of understand it and your friend doesn't so I guess it helps a bit.
19A10: Yes, because if you do not understand some parts they can help you.
21A10: Yes because sometimes my friends might have experienced what happens in the novel.
23A10: Only if whoever I talked to has read it.
2B13: I think talking about the novels help a great deal. When you start talking about it in a group, then they will try and clarify it with you.
3B13: It does because we may get the answer of the part we did not understand.
1C13: Yes it does because you get into it and they (friends) start talking about it and explaining it.
11B13: Yes because you get to understand more when you work with someone.
4A10: Yes. You begin to see your own view but also through someone else's view too. Put two together, it seems to make sense.

A fair number of students (12) focused on story in expressing their reasons for talking about a novel.

24A10: Yes it does because it helps you more about the information.
7A10: Yes it does because other people can give you information that you missed.

2A10: Yes it helps you understand because if you ask someone who knows the answer then you will know it.
8A10: Yes in some cases you may have left out some details and talking about it will fill you in.
16A10: Yes, a bit. It helps one understand the main points of a story.
5B13: Yes because you find out things that you didn't k....
6B13: Will once you get the moral of the story everything falls in place.
12B13: Yes because I can try to get the stories message if I don't understand.
5C13: Yes it does because the more you talk about the novel, the more you know.
2C13: Sometime it help a little when it's a good story.
10B13: Yes, because its alot easier to understand the story.
17A10: Yes, I think because it makes you more interested in what your reading.

In general, out of 40 responses given by students to the question of whether talking about a novel helped students understand the novel any better, 39 students gave explanations for how it did or did not help them. As a group, students expressed these reasons in their responses by focusing on self, shared experience, and story. The majority of the students (29) indicated that talking about a novel did help them, and most of their reasons were focused on self (15). The reasons used to explain how talking about a novel did help a number of students who focused on self were expressed in terms of comprehension. That is, hearing a novel read or discussed was considered by students (4) to be a way of helping them understand a novel better. A few students considered talking about a novel as a means of learning something new or of understanding certain novels or parts of novels. One of these students expressed discussions as a chance to ask someone for an explanation, while another student considered other students' interpretations to be a way of judging her own. According to one student, discussions were helpful because they made the student read the novel.

A small number of students (6) who focused on self, however, indicated that talking about a novel did not particularly help them understand novels for various reasons: one student read only specific types of material, one student did not really like to read books, and another student simply did not talk about what was read. Three students expressed talking about a novel as not helping them with their comprehension because one student could make inferences on his own, and two students implied or stated that they understood the novel on their own. One of the latter students, nevertheless, did consider talking about a novel to help him enjoy it more.

Other students (12) expressed their reasons for talking about novels in terms of comprehension by focusing on the shared experience. Most of these students indicated that talking about a novel with a friend or in a group helped develop their comprehension or enjoyment of a novel especially if the students involved in the discussion have read the novel which was emphasized by two students. Some students considered talking about a novel as a means of clarifying the novel (3) or parts of the novel (2) for each other. The response given by one student in particular expressed the process of developing a new understanding of a novel through an exchange of ideas in discussions with others. Two other students expressed consideration of similar experiences or re-experiencing the novel in discussions to be a way to comprehend the novel in meaningful terms. For the most part, the students who focused on the shared experience of discussing a novel also recognized how they developed their comprehension of the novel.

An awareness of developing a comprehension of novels was further noted by students who focused their responses on aspects of story. Consequently, some students considered talking about novels to help them in acquiring more information (4), more details (1), or answers (1) related to novels read. Other students specified aspects of a novel that they seemed to have regarded as important for their comprehension of a novel: the main points of a story were the aspects concerning one student in discussions, the moral of a story was the concern of another, and the story's message was the concern of yet another student. Some students (3) expressed the discussion of novels to be helpful in general terms of easy comprehension, enjoyment or more interest in reading novels.

In summary, students' responses indicated that talking about a novel did help students' comprehension as it was a way to exchange and develop ideas or experiences. Although some students focused on how discussions of novels would help them develop their individual comprehension of novels, a number of other students also expressed discussions as a way of helping others understand a novel or as a way of developing a new understanding together. Some students also indicated that discussions helped them in comprehending a novel in general while a few students indicated that discussions helped them understand particular aspects of a novel or novels that were somewhat problematic. A discussion of novels with a friend or in a group was therefore a help to students for varied and definite or qualified reasons which were expressed in terms of comprehension, experience, and enjoyment. There were a small number of students who expressed talking about novels as not helpful for personal reasons of comprehension or enjoyment, but most other students' responses indicated that a discussion of novels was favourable. That is, in responses that focused on self, shared experience, and story, students revealed that most of them enjoy reading stories if they can understand them. Talking about novels was regarded as a means of developing this understanding and of sharing their experiences of reading.

Favorite Author or Novel

In reference to question II J, students were required to explain if they had a favorite author or novel. Of the 18 students who responded to the question, only two students indicated that they had neither a favorite author or novel. The 16 students who indicated that they did have a favorite author or novel did not all provide an explanation. As a group, students expressed or implied their choices of author or novel in terms of types of stories, experience, comprehension, and interest.

Students (7) who based their choices of favorite author or novel on types of stories were expressed in their responses accordingly.

1A10: He writes cool stories.
4A10: I like the stories that are written by J. Houston 'cause they have a sense of Northern feeling, yet somehow mysteriously.
21A10: My novel is I Wish Their Were Unicorns. I like it because of the adventure and the untrue to become true...
4B13: I like Stephen King b/c he writes about fiction.
7B13: Because he makes good books for me.
10B13: Stephen King because he writes good horror stories.
9B13: I like reading all kinds of stories.

Some students indicated in their responses that their choices of favorite author or novel were based on the experience of reading.

4C13: Danielle Steel, she writes a novel and it seems you are living in the story it seems to real.
1B13: James Houston is my favorite author because his stories make me feel like I was one in the story.

23A10: When I first got into reading novels I enjoyed this authors full of books.

21A10: My novel is I Wish Their Were Unicorns. I like it because of the adventure and the untrue to become true. For I believe that somewhere, somehow, there is a lost land of Unicorns.

Comprehension as a basis for a student's choice of a favorite novel or author may have been implied in students' responses but only one student stated it as a reason.

12B13: Steven King always made some good fictional story (stories) and I understand the stories he wrote.

Similarly, interest as a basis for student's choices of a favorite novel or author was only stated in one students' response and implied in others (6).

11A10: Robin Cook is my favorite author because I find his books interesting.
9A10: My favorite novel is ??? but my favorite novel about 8 years ago was C. Web.
16A10: No
2C13: I don't have favorite Because I never seen a author in person.
7A10: James Clavel.
10A10: Harper Lee.
25A10: H.G. Wells.

In general, less than half of the students in this sample indicated in their responses that they had a favorite author or novel. Of those students (18) who did respond, 10 students named their favorite authors and 7 students explained why the author and his/her type of novel was chosen. Only two students named only particular novels as their favorite. Three other students expressed having favorite novels by favorite authors but they did not name either in their responses. Two other students expressed their reasons in general terms but one student focused on stories and the other student focused on authors. One student indicated not having a favorite author or novel and provided no explanation. As a group, these responses suggest that students use author's names more often than the names of novels as a means of choosing novels they prefer. Furthermore, students' responses that explained why the author was a favorite also related their choices to the type of story that the author writes. Therefore, naming only an author as a favorite as three students did in their responses, may also be an indication of the type of novel or story that is a favorite for students.

Most students (7) who expressed having a favorite author or novel based their reasons on types of stories. Types of novels written by particular authors were chosen by some students. According to one student, the author James Houston was a favorite for his Northern yet mysterious novels, and according to two other students, the author Stephen King was a favorite for his horror or fiction stories. One student chose a particular fantasy novel because it was considered to be an adventure story and an opportunity for the student to believe in an imaginative world. Two other students generally expressed choosing stories because of personal judgement of preferred stories. Another student indicated having no favorites because all kinds of stories were liked.

A small number of students (4) based their choices of favorite authors or novels on the experience of reading. That is, these students had favorites because they could become personally involved while reading particular novels. Novels written by James Houston were chosen by one student, and novels written by Danielle Steel were chosen by another student because these novels written by these particular authors allowed students to experience the stories through reading. A novel chosen by title, not author, allowed another student to become involved in an imaginative world. One student expressed his involvement in reading novels in general as being influenced by a particular author whom the student did not name.

Comprehension as a reason for a student's choice of a favorite author or novel was stated by only one student in her response. Novels or stories by Stephen King were this student's favorite because they were considered "good" and comprehensible.

Interest as a basis for choosing favorite authors or novels was the focus of one student's response, and the implication of responses by six other students. Suspense novels based on medical themes written by Robin Cook were chosen as a favorite by one student because they were considered to be interesting. In the response of another student, a current favorite novel was not named but a story read in the past was. Implied then is that the student's memory of a past favorite novel, *Charlotte's Web* may represent interest as a criteria in choosing other novels that in this case are also moralistic. Interest as a basis for favorite types of novels may also have been implied in the responses of some students (3) who named only authors. In other words, the author James Clavell was a favorite for one student but the student's interest may also be in historical fiction or science fiction which are the types of novels James Clavell writes. Similarly, another student chose Harper Lee as a favorite author but may also be interested in realistic fiction, dealing with racial problems between Blacks and Euro-Americans which are the themes of Lee's books. The author H.G. Wells was a favorite for one other student, which may imply that this student's interest may be in science fiction which is the type of novel H.G. Wells writes. Students who indicated their choice of favorite author in their responses did not provide explanations and therefore further implications cannot be made. Two students revealed not having a favorite author or novel in their responses.

In summary, of the students who indicated in their responses that they did have favorite authors or novels, most students identified their favorites by naming authors. In this group of responses, authors such as James Houston, Stephen King, Danielle Steel, Robin Cook, James Clavell, Harper Lee and H.G. Wells were favorites for individual students. However, two authors were common favorites to some students: James Houston to two students and Stephen King to three students. Only two students in the group specified their favorites as titles of novels: *I Wish "Their" Were Unicorns* and *Charlotte's Web*. Explanations in responses for why particular authors or titles of novels were chosen as student's favorites revealed reasons based on types of stories, experience, comprehension, and interest.

Most students' responses were focused on or implied types of stories which were characterized by students in various ways. Types of stories chosen by students included Stephen King's stories that were considered to be horror or fictional stories which were comprehensible to some students. James Houston's realistic novels were considered by some students to be Northern and mysterious as well as personally involving. Danielle Steel's romance novels were considered by one student to be realistic and personally involving. Although three students indicated their favorite authors with no further explanation, these students may have in this way implied their interest in types of novels as well. A student's choice of James Clavell may have implied a choice of historical fiction, of Harper Lee, an implied choice of realistic fiction; or of H.G. Wells, an implied choice of science fiction. Favorite novels named by title only indicated that students also chose fantasy or moralistic stories. Responses made by other students indicated favorite authors or novels but these choices were expressed in more general terms of a "good" story. Types of stories as a reason for students to choose favorite authors or novels were common to most students, but the classification and choice of novels depended on how students engaged with reading novels and on what students focused.

Length of Selections
In regards to question II E, students were required to explain if the length of selections made a difference to what they read. In the first part of this question, a yes/no choice, 40 students responded revealing that the length of selections made a difference to 21 students but not to 19 others. One student did not indicate a choice. When asked to provide explanations for their choices in the second part of the question, not all students did so. Of the 38 students who did give reasons, there were 21 students who explained why selections did or sometimes did make a difference while 17 students explained why length of selections did not make a difference. Students' responses for these types of choices were categorized not only according to patterns of particular reasons provided by students but primarily according to a positive or negative attitude expressed or implied as a dislike of or a preference for certain lengths of selections.

Differences. The responses of 21 students whose explanations indicated that the length of selections did or sometimes did make a difference to their reading were categorized in terms of dislike of longer selections (12) and in terms of a preference for longer selections (9). The responses of these 21 students were also categorized according to reasons focused upon by the students: interest, time, text, comprehension or involvement in reading. Within this group of 21 students, there were 12 students who stated or implied a dislike of longer selections and whose responses focused mainly on interest, time, text and comprehension. Of these responses, a small number of students (5) focused on interest while expressing a dislike for long selections.

2A10: Yes. If its too long I don't like it.
5A10: Yes. If length is too long, I don't read it. If its short I do.
14A10: Yes. Because I hate reading.
5B13: Yes. Because I don't like reading too much.
13B13: Too long to read.

A few students implied a dislike for long selections by focusing their responses on time.

23A10: Yes. Don't have much time.
3B13: Yes. I don't like reading too long.

A few other students implied a dislike of long selections by focusing their responses on aspects of the text.

9B13: Yes. As long as it is not too long and not too small.
12B13: Yes. When doing lots of page of readin I have to make sure that I get an interesting one.

A small number of students (3) focused their responses on comprehension in expressing their dislike of possible long selections.

11B13: Yes. My memory is forgetable.
2C13: Sometimes. Because some of words are hard to understand.
1A10: Yes. Short attention span.

On the other hand, within this group of 21 students whose responses indicated that length of selections did make a difference, there were 9 students who implied or stated a preference for long selections. Responses by students who reflected this attitude also focused on interest, involvement in reading, text, and comprehension. Students' responses based on interest as a reason for preferring long selections were expressed by a small number of students (4).

4A10: Yes. I like to read what's interesting.
9A10: Yes. More entertainment.
18A10: Yes. Doesn't really matter as long as I enjoy the book.
21A10: Yes. Because I like to read.

A few students implied their possible preference for long selections by focusing on their personal involvement in reading.

16A10: Yes. It goes to my head.
10B13: Yes. I read more when I get into it.

A few other students implied a possible preference for long selections by focusing their responses on text.

20A10: Yes. More choices.
7B13: Yes. Because I pick specified subjects.

Only one student focused on comprehension as an implied reason for preferring long selections.

1C13: Yes. To improve my reading skills.

No Difference. In regards to the responses made by 17 students who indicated in their explanations that length of selections did not make a difference to their reading, there were 13 responses categorized in terms of a preference for long selections and 4 responses categorized in terms of dislike of long selections. The responses of these 17 students were also categorized according to reasons focused upon by the students: interest, text, comprehension or time. Within this group of 17 students, the responses of 13 students who implied or stated a preference for long selections also focused their reasons for this preference in terms of interest, text, and comprehension. Students' responses (8) that focused on varied degrees of interest in reading implied that long selections were not a major deterrent to their reading.

6A10: No. It doesn't matter.
7A10: No. If it's good to read it.
8A10: No. It could be good short or long.
25A10: No. I don't care.
4B13: No. Why not.
6B13: No. Doesn't bother me.
8B13: No. It's just longer.
4C13: Because its what I am interested in.

A small number of students (4) focused their responses on text as a possible preference for long selections.

11A10: No. Just as long as the book is interesting.
13A10: No. The length cannot judge the meaning you get from a book.
15A10: No. If it looks like a good book it doesn't matter.
17A10: No. More choices.

Only one student who indicated that the length of selection did not make a difference focused on comprehension while implying a preference for long selections.

24A10: Because I have no problems.

In contrast, within this group of 17 students who indicated in their explanations that length of selections did not make a difference to their reading, there were a small number of students (4) who also stated or implied a dislike for long selections and whose responses focused on interest, text and time. A few students implied a dislike for long selections by focusing their responses on interest.

10A10: No. It's the same old thing.
19A10: No. Sometimes it gets too long and boring.

One student implied a dislike for long selections by focusing his response on text.

1B13: No. I don't like to have too many books.

Another student implied a dislike for long selections by focusing his response on time.

22A10: Doesn't take as long.

In general, of the students' responses (38) that explained why length of selections did or did not make a difference to what students read, there were slightly more students (21) who indicated that length of selections did or sometimes did make a difference in comparison to the number of students (17) who indicated that length of selections did not make a difference. Also in comparison, responses that focused on interest, time, text and comprehension were common to both groups of students who regarded length of selections as making a difference or as not making a difference to their reading. Involvement in reading, however, was an additional reason in responses given by students who regarded length of selections as making a difference.

Comparisons. Implied or stated in responses expressed by both groups of students was a dislike or possible preference for long selections. Consequently out of 38 responses in which students expressed their reasons for how important the length of selections was to them, 16 students implied or stated a dislike for long selections and 22 students implied a possible preference for long selections. Common reasons which were the focus of students' explanations for implied or stated dislikes of long selections included interest, text, and time. Some students who indicated that length of selections did make a difference also focused their dislike of long selections on comprehension. Common reasons which were the focus of students' explanations for implied or stated preferences of long selections included interest, text and comprehension. A few students who indicated that length of selections did make a difference also focused their possible preference for long selections on personal involvement in reading.

A further comparison of responses categorized in terms of disliking or preferring long selections revealed the importance of these criteria in determining the influence that length of selections have on students' reading. Of the 21 students responses which indicated that length of selections did or sometimes did make a difference to their reading, there were 12 responses expressing or implying a dislike of long selections. In comparison, of the 17 students' responses which indicated that length of selections did not make a difference to their reading, there were 13 responses expressing or implying a preference for long selections. In other words, the responses of a slight majority of students (12 out of 21) who indicated that length of selections did or sometimes did make a difference because they dislike long selections were almost equal to the large number of responses (13 out of 17) given by students who indicated that length of selections did not make a difference because they preferred long selections. The converse was also true. That is, the responses of fewer students (9 out of 21) who indicated that length of selections did or sometimes did make a difference because they preferred long selections were almost equal to the small number of responses (4 out of 17) given by students who indicated that length of selections did not make a difference because they disliked long selections.

Length of selections, then, did make a difference to many students if they disliked long selections while length of selections did not make a difference to most students if they preferred long selections. As an elaboration and further comparison, perhaps it should also be noted that preference for long selections (76%) based mainly on interest was a greater influence for students to whom length of selections made no difference than the next most influential criteria, the dislike for long selections (56%) based mainly on interest indicated by students to whom length of selections made a difference to their reading.

To sum up, there were slightly more students (21) who explained in their responses that the length of selections made a difference to what they read than the number of students (17) who explained that length of selections did not make a difference. According to both groups of students, reasons such as interest, time, text and comprehension were the common focuses for students' explanations of how important length of selections were to what students read. Implied or stated in students' responses was a dislike of or a preference for long selections. Consequently, there were more students (22) who indicated in their responses that they did or may prefer long selections than there were students (16) who indicated that they disliked long selections. Dislike of long selections was implied or stated by students in responses that commonly focused mainly on interest but also text and time. Preference for long selections was implied or stated by students in responses that commonly focused mainly on interest but also text and comprehension.

There were also particular reasons given in responses that characterized small groups of students. Some students therefore focused on comprehension as a reason for disliking long selections while indicating that length of selections did make a difference to them. Similarly, some students focused on personal involvement in reading as a reason for preferring possible long selections while also indicating that length of selections did make a difference to them. Common to the responses of some students who indicated that length of selections did make a difference and to some students who indicated that length of selections did not make a difference was the focus on time as a particular reason for disliking long selections.

For the most part, most student responses indicated that length of selections is a criteria that positively or negatively influences the reading of a relatively large number of students and that most of these students implied or stated a preference for reading selections which may be long. Moreover, it should be further noted that most students also implied or stated that they liked to read literature, whether the selections were lengthy or short, as long as other criteria held by the students were present.

Defining Fiction

In reference to question II H, students were required to define fiction. All 41 students responded to the question, but one student indicated that she did not know how to define fiction. As a group, students focused their responses on story, imagination, truth, effect and comprehension. The majority of students' responses (21) focused on story in their definitions of fiction.

1A10: untrue or make believe story
4A10: A story that is not true; not based on facts
6A10: Made up story
15A10: Fiction is not fact/true. A made up story

17A10: Nontrue story
21A10: Fiction is a non-true story
23A10: Stories that never happen to people
2B13: Fiction means a short story or a made up story
3B13: A story about anything that is not true
6B13: Make up story
7B13: not true story
11B13: some story or anything that is made up
12B13: A made up story
14A10: fiction is a story that has not happened but is in someone's imagination
13A10: A story based on events that have not been experienced by the author
18A10: Fiction - A tale told by the writer
4C13: Some story that a person has wrote but the story did not happen! (Not true)
9B13: I define fiction as a, not true story
2C13: By read the book
16A10: Star wars, star trek.

A small number of other students (3) focused their definitions of fiction on imagination.

5A10: not true, imaginative
5B13: Imaginary and sometimes real
25A10: Something which is unreal/or fictional.

Other students focused their definitions of fiction on truth (12). Students' indicated in their responses that a number of them (8) regarded fiction as not true.

2A10: not true
7A10: made up
8A10: untrue
9A10: Not true, make believe, made up
10A10: fake
8B13: Not true
10B13: make believe, not true
1C13: not true and some actions that aren't that unbelievable

On the other hand, some students indicated in their responses that a small number of them (4) regarded fiction as true.

3C13: Fiction is the truth
1B13: made up, not true but some parts of the story could be true
20A10: true facts
22A10: Something that is true.

A small number of other students (3) focused on the effect of reading fiction in their responses to defining fiction.

19A10: something that is not true and sometime fun to read
4B13: takes me away to special places
24A10: I define fiction as exciting.

Only one student focused on comprehension in her response to defining fiction.

13B13: The words I don't understand in a fiction story makes can't understand what the story is trying to say to you.

In general, most students (40) provided definitions for fiction in their responses while one student responded by not knowing how to define fiction. Although some responses focused on more than one aspect of fiction, responses were categorized according to the most appropriate aspect. Consequently, students' definitions of fiction were based on what they focused their responses on: story, imagination, truth, effect or comprehension.

The majority of the students (21) defined fiction as story. Also in these responses, a fair number of students expressed fiction as "made-up stories" (7), "untrue stories" (10), or "a make-believe story" (1). Other students expressed their definitions of fiction as "stories that never happened (4) in reality or to people", or are "not fact" (2). The definition of fiction by three students were expressed as stories that were creations of authors who were writers or tellers of stories. One of these students stated that such a story was not true while another of these students implied it wasn't true because the author had not experienced the events upon which the story was based. Fiction as a story created "in someone's imagination" was yet another student's response. Fiction defined in terms of specific story form or content were included in responses by three students.

Fiction, then, was "a short story", "a tale", "a book", and according to a specific example, a science fiction story. All in all, story as a definition of fiction by most students was expressed in general descriptive terms of untruth and unreality. A small number of students expressed story and thus defined fiction, as the creative work of an author or someone requiring imagination, a concept of unreality or even an awareness of one's own experience. Even fewer students in their definitions of fiction expressed story in specific terms such as classification of stories.

Story may have been implied in the responses of other students defining fiction, but as the term "story" was not usually stated then other aspects of fiction focused on were considered. Imagination was the focus of a small number of students (3) in their definitions of fiction denoted as "unreal" or "sometimes unreal", "not true", or "imaginary". The aspect of truth and its opposite, untruth, were focused on by a fairly large number of students (12) in their definitions of fiction. Responses of 75% of these students (8) focused on the untruth aspect of fiction and expressed fiction as "not true" (6), "made up" (2), "make-believe" (2), "fake" (1) or containing "some actions that are unbelievable" (1). The responses of a smaller number of these students (4) who focused on the truth aspect of fiction expressed fiction as "truth" (1), as "true or true facts" (1) or as having parts of a story that could be true (1). Students who focused on truth or untruth in defining fiction seemed to also be using terms connoting the presence or absence of reality, honesty, imagination or possibility in fiction. There was a very small number of students (3) who defined fiction in terms of effect. For these students, fiction was "exciting", "fun to read", or a way to escape. Only one student defined fiction in terms of comprehension. This student also considered fiction to be a story but a type of story that was difficult to understand.

Responses of students who defined fiction other than story focused on imagination, untruth/truth, effect and comprehension. Of these responses, a small number of students considered fiction as wholly or partly true, or as a presentation of truth while most other students defined fiction as expressions of imagination based on unreality and untruth. Effect as the focus of the responses of a small number of students revealed fiction as an enjoyable experience. On the other hand, comprehension of fiction as the focus of another student was considered to be a problem. In summary, students who focused their responses on story and other aspects seemed for the most part, to regard fiction as a creation of the imagination, sometimes attributed to an author or literary classification because what was said in fiction was interpreted as impossible, untrue, unreal and to some, unexperienced. Also, implied in students' responses may be a positive or negative judgement of this type of literature.

Defining Non-Fiction
In reference to Question II I, students were required to define non-fiction. Of the 41 students, there were 40 students who responded to the question. Two of these students indicated in their responses that they could not define non-fiction. As a group, students focused their responses on story, reality, truth, effect and comprehension. The majority of students' responses (18) focused on story in their definitions of non-fiction.

4A10: A true story based on fact.
6A10: true story, documentary.
7A10: true story.
11A10: a book that is based on true facts.
3B13: true story
5B13: True stories.
6B13: Based on a true story.
7B13: true story.
10B13: A true story.
11B13: Something that is for real in a story.
12B13: A true story that really happened.
1C13: True story that happen or a story that is made of Drama or Comedy.
14A10: non-fiction is a story that has happened.
13A10: A story based on events that have been experienced directly by the author.
18A10: Non-fiction - A tale similar to what happened to the writer in his past.
23A10: make believe story.
17A10: It may be necessity may be a fairy tail.
16A10: love, romance.

A small number of other students (5) focused their definitions of non-fiction on reality.

10A10: real, based on facts.
15A10: Non-fiction is mostly made of facts.
25A10: Something which is real.
1B13: Really happened, fact.
4C13: Something that is real, that is happening, that is true.

A relatively large number of students' responses (12) were focused on truth in students' definitions of non-fiction. Of these responses, there were students (7) who based their definitions of non-fiction on non-fiction being true.

1A10: truth being written.
2A10: true.
5A10: true, right off the heart.
8A10: true.
9A10: true, not make believe.
19A10: something that is true and also interesting.
8B13: True.

On the other hand, a small number of students (5) based their definitions of non-fiction on non-fiction not being true.

20A10: not true.
9B13: something that is not true.
3C13: Nonfiction is not truth.
22A10: Something that is not true.
21A10: non-fiction is not necessarily true but may be based on a true story.

Two students focused on the effect of reading non-fiction in their definitions of non-fiction.

4B13: Boring.
24A10: non-fiction are less adventurous.

Similarly only one student focused on comprehension in defining non-fiction.

13B13: It means to me that I understand well into it more than fiction.

In general, most students (38) provided definitions for non-fiction in their responses while two students responded by not knowing how to define non-fiction. As with the definitions of fiction, some responses in defining non-fiction focused on more than one aspect of non-fiction but were categorized according to the most appropriate aspect. Consequently, students' definitions of non-fiction were based on what they focused their responses on: story, reality, truth, effect or comprehension.

The majority of the students' responses (18) defined non-fiction as story. Also in these responses, a fair number of students expressed non-fiction as "true stories" (9), as "a documentary" (1), as "stories based on fact(s)" (2), or on "a true story (1) that really happened" (3). One student considered non-fiction as the reality aspect of a story while another student defined non-fiction as "a make believe story." Two students expressed their definitions of non-fiction as stories created by authors and based on the past experiences or direct experiences of these authors. Non-fiction defined in terms of specific story form or content were included in responses by four students. Non-fiction, then, was "a tale", "a book", "a fairy tale", "made of Drama or Comedy", and according to a specific example, a story of romance. For the most part, story as a definition of non-fiction by most students was expressed in general descriptive terms of truth and reality applicable to the story as a whole or in part. A few students expressed story, and thus defined non-fiction, as the creative work of an author who based the story on his/her direct or past experiences. A small number of other students in their definitions of non-fiction expressed story in literary terms of classified stories.

As in responses defining fiction, story may have been implied in the responses of other students defining non-fiction, but as the term "story" was not usually stated then other aspects of non-fiction focused on were considered. Reality was the focus of a small number of students (5) and it was expressed in various ways in students' responses. These students then expressed reality in their definitions of non-fiction as "fact" or "based on facts" (3), as "really happening" or "really happened" (2), or as "something that is real" (3) or "true" (1). The aspects of truth and untruth were focused on in the definitions of non-fiction by a relatively large number of students (12). Of these students' responses, a majority of students (7) defined non-fiction in terms of truth. Accordingly, non-fiction was expressed as "true" (6) perhaps because it was considered by some students to be "truth being written" as stated by one student. One of these students also found non-fiction to be true and interesting. Other students, also a small number (5), focused their definitions of non-fiction on untruth. These students considered non-fiction as "not true" (3) or "not necessarily true" (1) or as "not truth" (1). Definitions of non-fiction for students who focused on truth or untruth seemed to also connote meanings of reality, unpretentiousness or honesty, and trust in the written form. The effect of reading non-fiction was the focus of a few students' responses who regarded non-fiction as "boring" or "less adventurous". Only one student defined non-fiction in terms of comprehension in that it was a form more comprehensible than fiction.

Responses of students who defined non-fiction other than story focused on reality, truth/untruth, effect and comprehension. Of these responses, a small number of students considered non-fiction as not true or not necessarily true, as a presentation of untruth or as make-believe while most other students defined non-fiction as accounts of reality, truth or sincerity. Effect as the focus of the responses of a small number of students revealed non-fiction as a less than enjoyable experience. On the other hand, comprehension of non-fiction as the focus of another student was not considered to be a problem. In summary, students who focused their responses on story and other aspects seemed, for the most part, to regard non-fiction as a factual account or reporting of reality, truth, experience or possibility which was sometimes attributed to an author or a literary classification. Implied also in these students' responses was a positive or negative attitude toward non-fiction as well as recognition of non-fiction being a created work, especially as "story" was a defining term for many students.

CHAPTER V: STUDENTS' RESPONSES TO SPECIFIC READING ASSIGNMENTS

In order to further understand the meaning and meaningfulness of literature to students, I completed a textual/contextual analysis of their responses to two specific reading selections: one, a "Northern" story given to the students to read (and hereinafter referred to as the "given" story), and the other, a story (narrative fiction) of the students' own choice (referred to as the "selected" or "chosen" story). Students' responses to questions relevant to each selection were transcribed and recorded into a computer text file for coding according to the particular focus of students' responses. Descriptive statistics were tabulated to show the frequency of responses in addressing most of the research questions in this section.

Students' Responses to Given Selection

After reading the "Northern" selection, "Damn Those Invaders" by Alootook Ipellie, students were asked to provide written responses to the questions: What does this story mean to **you**? Why does it have this meaning for you? (Appendix C reproduces the story beginning on page 269, and the instructions for responding to the researcher's questions on page 268.)

Students' responses were categorized and coded in terms of the most salient features expressed in their responses. Also, as most responses given were elaborations, parts of responses were often placed in various and appropriate categories. For the most part, a frequency of responses has not been used in this section as the importance of students' responses was best presented and understood by focusing on what students actually said rather than on how many responses were expressed in a certain way. All responses, then, though categorized were presented as examples of the range of responses according to the particular ways that students expressed their meaning of the story and how students derived this meaning. In this way, a pattern of responses reflecting an understanding of literature by this group of students was developed.

What Meanings Were Expressed, and How?

All 37 students provided responses to the questions for this given story. However, there were 89 responses categorized according to how and what meaning was expressed by the students: message, students' own feelings about the message, information, and alternative views or stated or implied statements for action, as well as how meaning was derived by the students: story or personal experience. In respect to the responses which were expressions of students' meaning of the story, most responses were expressed as messages focused on Inuit/non-Inuit relations and on conflict in particular - cultural, environmental, ecological, and/or political/economic conflicts. Only one student expressed meaning as conflict between beings regardless of the mentioned types of conflict. The range of responses expressing the students' meaning of the story as message were as follows. (Note that gender and cultural group are indicated on the left margin, below, with each response, with "M" and "F" for gender, combined with "I" and "NI" for "Inuit" and "non-Inuit".)

Culture Conflict

FI 6A10: This story means that people who **aren't** Inuit are taking over Inuit land without asking them how they feel. Like they don't ask Inuit before they do something. Inuit people are loosing or already have lost their culture by people (Kalunaak's) and aren't even noticing what they have done.

MNI 7A10: Alls I got out of this story was a bunch of white folks came up here and invaded the Inuit people.

MNI 10A10: This story mean that the white people should have never come up here and disturbed the Inuit way of live.

FNI 15A10: This means that our land is and has been threatened for a long time. The white come here to the north and take anything that they want and need or so called need without any questions to the Inuit.

FNI 13A10: The story made me think of how the world is changing too quickly for us to handle. We are saying that money and power should be stronger than morality and culture.

MNI 16A10: What this story means to myself is that southern people are taking advantage of the northern people and now are just realizing it and are trying to change it.

MI 24A10: This story means to me the white people are taking over the inuit life (lives) and running them, prosicuiting them they, who had no permission to take the land, people should pay.

MNI 25A10: The story means to me that the white people have no rite to come up to the north and bring civilized society with them. In most cases it just causes problems.

MI 3B13: I think this story is telling the real thing... It is true that the "Damn Invaders" have been wrecking our culture bit by bit and taking our land.

MI 5B13: What this story means to me is that the white man is destroying the livelihood of the Inuit people and taking whatever that pleases them from our land without even asking us.

MI 1C13: It means to me that the Qalunat are taking over the Jessusi land by not telling or having a permission first from the Inuit who live on that island. The other thing is that Qalunat's want lot of things before they have been discovered.

Environmental Conflict

MNI 25A10: This story symbolizes the whole meaning of green peace.

MI 2C13: This story means we should try to protect our land and try to keep it clean that's what I think.

MNI 4B13: What this story meant to me is that Tukat (whatever) did not want the land and creatures destroyed...

FI 9A10: It's not good to ruin the land for animals. If they ruin the land, there will be no more animals.

MI 7B13: This story means to me that anybody who trespasses the land they scare the animals away from there traditional way of live.

FI 12B13: This story means that people do not have the right keep animals in cages, so they could be doing for instant find out about minerals. Their are other people who are traditional and try to help other people or animals.

Ecological and/or Political/Economic Conflict

MNI 2A10: this story means that the Inuit and the animals wanted to just be left alone, to live alone. Without whiteman coming and recking the land.

FI 3A10: It means that we Inuit people didn't once want white people around. Getting our precious **clean** land.

FI 8A10: This story means what certain Inuit felt about their land and the qallunaats.

MI 2B13: It is trying to tell me how outsiders are distroying our land.

MI 5A10: This story is telling me that southerners are taking more and more of our land, and just take out the minerals and leave us with nothing. Like they even drive the animals away, and we have to travel longer to get the animals and their population gets smaller.

MI 11A10: This story is trying to get a message across to the "white" industrialists for them to stop wrecking and distroying our natural and peaceful habitat.

MI 1B13: This story means that the geologist or the Southerners are destroying our way of life and that the animals are going somewhere else to migrate.

MI 11B13: It means that people such as the white Qaluna just butted in to our land and not care about how we people care about our land. Without even saying anything some oil company just didn't care about how we think about our land or how it would affect our wilderness.

FI 3C13: This story means to me that the invaders are building or using the land for building more buildings and looking for oil or something. They think the Inuit are nothing.

Personal Conflict

FNI 21A10: This story means that you don't need friends to be somebody.

In summary, according to the responses given, all 37 students indicated that the given story had various meanings for them as a group or as individuals and that for most students, the given story was considered to be meaningful. In the majority of responses, students expressed the meaning of the given story as a message primarily of conflict between Inuit and non-Inuit, two cultural groups of people perceived as having different attitudes and values in terms of culture, environment, or economic development. Political intentions, especially in terms of questionable government involvement in relation to economic development, may also have been implied as part of the problem.

More specifically, however, most responses given by students stated the message in various ways as an invasion of the North. This is based on the use of expressions such as "without asking" (6A10, 5B13) the Inuit, "not telling or having permission first from the Inuit" (1C13) or "who had no permission (24A10) were used. In relation to this, other students focused on the loss of a culture or subjugation of a cultural group as being the result of attitudes and actions of non-Inuit, in general or specific groups, who were regarded as being greedy, domineering or uncaring, either knowingly or unknowingly.

Also, rather than expressing the message as statements mainly affirming the Inuit/non-Inuit conflict, some students expressed their message of conflict in terms of questions raised by the situation of the story. For example, one student (13A10) expressed concern for a changing world and implied the question of values: "money and power" over "morality and culture". A small number of other students (16A10, 25A10, 10A10, 2A10) in their responses implied the question of why non-Inuit went North anyway when life in the North was better left alone or when non-Inuit didn't understand the ramifications of their presence in the North.

For the most part, although not categorized as such, students expressed the message of the given story as a meaningful Inuit/non-Inuit cultural conflict because implicitly or explicitly, it was a conflict that disrupted not just the environment nor just the Inuit society which a number of students indicated but the ecology of the North; that is, the interdependent relationship which the Inuit have with their land and animals. Such a message of conflict was also meaningful to students because they seemed to have interpreted the situation in the story as true and applicable to their lived reality. Although the truth and reality of the story was stated as such in the response of one student (3B13): "I think this story is telling the real thing...It is true...", it was implied in most of the responses.

Most evident in student's expressions of meaning of the given story were their own feelings about the messages derived from the story. Various emotions and meanings expressed in terms of varying degrees of personal involvement revealed the importance of the students' and story's message. Examples of this relationship between meaning and meaningfulness are given in the following range of students' responses.

MNI 7A10: This story means nothing to me. It doesn't turn my crank. I can't relate to the story because it is pretty boring.

MNI 4B13: ...but I personally did not care for it because I hate the north.
This story means absolutely nothing to me b/c I hate the north and its people.
It means this to me b/c the people have no manners it's always gimmie, gimmie.

FI 3A10: Makes me feel good reading it.

MI 2C13: It have this meaning for me because its good story.

FI 18A10: The story is very amusing and it has alot of sense to it...Also teach us the things we regret later.

MI 8B13: This story is good. Because it is about our rights on "our" own land.
And it is about the white people trying to destroy "our" land.

FNI 21A10: Because I felt the same way.

FI 6A10: That's true. People (Kalunook's) are going up North influencing Inuit how (Kalunaak's) they live. It hurts.

FI 9A10: This story means alot to me. It's sad when I think about the invaders ruining good land. The animals live on this land and the people camp on this land.

FI 10B13: This story has a meaning like because its so, touchy and I feel sorry about what happen in the story.

FNI 13A10: I've always grown up with modern conveniences like heat and running water so I don't understand the ways of those who don't. I know I'd be upset and frustrated if someone came and tried to take those away. I like having power and independence so I know that when someone comes and treats me like a child and tells me how to run my life, I get upset. To me when I read this story, I was enraged at the idea that Inuksiaq's people were having their ways torn away from them. I think everyone was doing what they thought was right by taking the resources and changing the land. The thing I disagreed with was that someone could think that the ideas of one race and culture could outweight another.

MI 5B13: They still think that we are second class citizens, but they have no right to call us second class citizens because we are as much as part of Canada as they are, but instead they should be second class citizens because we were on this land first.

MI 24A10: The story means a whole lot to me, my parent my family because they are going to start thinking they are a part of white people, they are going to think Inuks don't exist, only their colors.

FI 4A10: They protest, but are they heard? No. Some people can be so greedy they can kill without caring who it is they are really doing it to.

FI 12B13: As I said "other people or animals had the right to live". That's one of my main reasons this story means to me. Also, people aren't suppose to go to a place without talking over people who know the certain place.

MI 5A10: This has lots of meanings to me, but I can't explain them all. but one thing is that we the inuit are too weak to fight for what we think is right, and the whites are taking advantage of us, and the government don't seem to care. As long as they get what they want, and how much money they make.

MI 9B13: It means alot to me the inuit because our ancestors came to live on the land and they were taking good care of our land, and we will need it for the future of our

> children. Our children will need to be taught. Our fathers and grandfathers taught us alot since we were little kids. When we have children we will have to teach them, so the generation of the inuits will be carried on for the future generation.

In summary, the meaning and meaningfulness of the given story was most evident in students' responses whereby students expressed their own feelings about the message. A number of emotions were stated or implied and the degree of personal involvement varied. Accordingly, emotions such as disinterest (7A10), amusement (18A10), enjoyment (3A10, 2C13, 8B13, 21A10), dislike (4B13), regret (18A10), hurt (6A10), sadness (9A10, 10B13), rage (13A10), and hatred (4B13) were stated in some responses, and anger, frustration and perhaps fear were implied in most other responses. Furthermore, emotions expressed in students' responses could be considered to be not only a variety of emotions but also a range of positive and negative emotions. For the most part, such emotional responses, regardless of the attitudes reflected, indicated that students were personally involved in the given story and thus the story's meaning became a meaningful message for them, which students in turn usually expressed as their own message.

Responses whereby students positively or negatively made the story's meaning their own was the result of not only emotional and personal involvement, but of the development of the student's self identity either as an individual or as a member of a group. For example, the response given by one student (7A10) who considered the story as boring and not having any meaning to him could be considered to be indicative of little identification with the story as well as no emotional or personal involvement. On the other hand, responses of other students expressing amusement or enjoyment seemed to indicate students' identification with the situation or purpose of the story because implied or stated, students regarded the story as expressing the opinion of the Inuit in the Inuit/non-Inuit conflict. These responses, however, revealed varying degrees of personal or emotional involvement because students' explanations for enjoyment ranged from merely describing the story as "good", to stating how agreeable reading the story made them feel, to briefly explaining the situation. Personal involvement and identification with the story for the purpose of entertainment and information was also made possible through humor as indicated in one student's response (18A10).

Although more explanation of emotional and personal involvement was generally given when negative rather than positive emotions were expressed for this story, the extent of emotional and personal involvement was more evident when the means of identifying with the given story were explained by the students. As examples, emotions such as sadness, hurt, regret, and rage were stated by students who have identified with the Inuit, either as an actual member of the group or as an imagined member of the group which was indicated in one student's response (13A10). The response given by one student (13A10), who expressed rage and personal frustration also explained her emotional and personal involvement as a matter of personal principles based on morality: "one race and culture" outweighing another. That is, identity with the story in terms of self and as a member of the human race rather than with a specific cultural group was one of the ways that the given story became meaningful to this student. Similarly, another student (4B13) who stated the emotions of hatred and dislike also indicated personal involvement and identity with the story as an individual with certain principles but as an individual of the non-Inuit group.

In other responses where anger was implied, it was likely that the students' principles of morality were also involved. Moreover, in such responses, students indicated personal involvement because a sense of identity was expressed both as an individual and as a member of the Inuit cultural group, in particular. Therefore, anger was expressed because the students

(5A13, 24A10) perceived their identity as Inuit being threatened, that the non-Inuit group were acting irresponsibly (4A10, 12B13, 5A10) and that Inuit needed to do something to preserve their way of life especially if future generations were to benefit which has been the Inuit tradition (9B13). Although anger in students' responses seemed to be directed toward certain attitudes and actions of both cultural groups but mainly toward that of the non-Inuit, it seemed to be an emotion expressed more in defence of a group's identity and way of life mainly that of the Inuit, which students, especially but not exclusively Inuit, regarded as being a culture that was misunderstood and its members being unfairly treated. Because of anger, primarily, a number of students in their responses attempted to clarify the situation and their position as presented in the given story and perhaps in real life. Also, anger may have enabled these students to confront another emotion interpreted as underlying most of their responses, that of fear.

In other words, anger and the other emotions considered to be negative allowed the students to become emotionally involved in the given story in a way that prompted them to examine their reality and to express who they were to a greater extent than when positive emotions were given. What is more important to note, however, is that in spite of the types of emotions expressed; it was evident in these responses that because of personal identification with the story, associated emotional involvement provided the students with a means of re-examining themselves and others and formulating an identity, an opinion, and for most of them, a sense of pride. This increased self-awareness, either as an individual or as a member of a cultural group, could lead to the process of inquiry whereby better understanding not only of the North but of similar situations elsewhere may be developed. Therefore, through emotional involvement especially as personal identification which was expressed in most students' responses, the meaning of the given story usually became the student's own meaning or message and also meaningful to them.

The meaning of the given story was also expressed as information or as a means of learning which was evident in the following responses given by students:

FI 4A10: The story I just read tells me how threatened the Inuit and their way of life is.
FI 6A10: It says that people come here and start jobs and to make money. Back then everything were priceless now things have prices. Inuit about at least 75% don't know real Inuit culture.
FI 18A10: To me it helps me understand more about how the territorial Government felt about the Federal Gov. trying to pollute, not on purpose, our land but try to get the stuff they need and put chemicals in our environment.
MI 2B13: It's trying to tell everyone to be more responsible about the Arctic.
MI 6B13: What the story means to me, he (Alootook is trying to tell us that our lives have been invaded by white people and that their destroying our precise land. that we should fight for it before they completely take over. ours rights have been ignored and we're being treated as second class citizens. our tied with nature has been broken and can not be restored. But there's still time to fight and save our land and our animals. And most of all our culture.
FI 4C13: It is something very interesting. I have never thought about our land (Inuit) taken away by white man, but after reading this story, I can see where Inuksiaq stands.

In summary, according to a small number of responses given, the meaning of the given story was considered to be a source of information as well as a means for learning about the situation in the North. Therefore, in these responses, students expressed learning something of the past, present, and what needs to be done for the future. As examples, students learned that Inuit land had been taken away by "whitemen" (4C13), that Inuit and their way of life are very threatened (4A10), and that "everyone needs to be more responsible about the Arctic" (2B13).

In addition, one student (6A10) found support for her idea that money was destroying the Inuit culture, while another student (18A10) considered the story helpful in understanding the relationship of Territorial and Federal Governments to pollution which is the by-product of economic development. The meaning of the given story for one student (6B13) was expressed as various types of information focused on the effects of Inuit/non-Inuit conflict: that Inuit lives have been invaded and their lives destroyed, that Inuit rights have been ignored and that they are treated as second class citizens, that Inuit ties with nature have suffered irreversible damage, and that it is still not too late for Inuit to fight and that they should fight to save their land, animals and culture. In general, these responses indicated that the given story was meaningful to students because although it was often identified as a story, it was interpreted as providing them with information or an explanation of some of the problems in the North and perhaps what can be done about them. In other words, for some students, the given story was meaningful to them because it was considered to be a learning experience and a means of developing their knowledge.

The meaning of the given selection was further expressed as alternative views or as explicit or implicit statements for action which the following students' responses exemplify:

MI 23A10: It means it effects the land around me but it doesn't bother me myself! Because geologists also make the land and what its worth more of an advantage to us.
FI 17A10: For me it means so many things. I think that our land is beautiful and mostly untouched. I also think the white people are free as possible to visit our land. I agree to the story and in a way I don't.
FI 3C13: Will I'm not say the invaders are bad, they have rights to built what they want, but its okay if they aren't using our area for something bad.
FI 4C13: I think I would get rid of what I have and live out in the land and be free. I think the Inuit should talk more about our culture or live it a little. I don't think Iqaluit should build more houses, or we will have no place to hunt, we need our land, tundra, and caribou.
FI 12B13: There could be other ways to find out about animals, and other people or animals have the right to live.
FNI 13A10: I think that someday we should all be able to have a "Jeesusi" Island to run back to protect us.
MI 24A10: ...everyone should know Inuks, blacks and other colored people are just as important then the white people.
MI 1C13: It means I like Qalunat but I don't like the way they act. They just go for thing NOT knowing how Inuit feel about them taking over. Why? Because the just want everything first before someone gets them. The other thing might be is the government want it, to have more land and grow bigger in territory and have better relation.
FI 13B13: After reading this story, it makes me want to know if the government has more thoughs about the Northern, though or what we have said to our representatives. to trying to have more action from our questions or to what we want. Because the government takes a long time answers or representatives.
FI 4C13: I think someone should speak up and tell the gov't to...
We Inuit are depending on it too much.
FI 6A10: That's my opinion of this story. Inuit aren't standing up for themselves, they aren't speaking.
FI 3C13: Now they have to start cleaning up or do something about it and help out.
FI 18A10: To me it means hope. Hope that the white will stop polluting our environment.
FNI 13A10: It scares me to think that we can destroy ourselves.

MI 1B13: I think the southerners should stay away from our camping or hunting grounds. Because I want our people to be able to hunt animals.
MI 5B13: It also has another feeling for me because I care for the people and their livelihood.
MI 9B13: It is a land the inuit are suppose to take care of and not let invaders destroy our land. Our people are depending on us.
MI 5A10: So we inuit must learn how to fight, and we must learn fast.

In summary, according to a number of responses given, students expressed the meaning and meaningfulness of the given story as alternative views or as explicit or implicit statements for action. Consequently, as examples, alternative views to the situation presented in the given story in terms of disrupting the ecology were expressed in responses by students who considered that geologists were not destroying the land but were making the land valuable (23A10), that the land has not been destroyed and that the "whites" should be excluded but that the land was still beautiful and non-Inuit were free to visit the North (17A10), that non-Inuit shouldn't economically develop the land but that they had rights as long as they were responsible for what they did (3C13), that progress and studying animals by caging them were not of primary concern but that people and animals had the right to live freely and that there were other ways to study animals (12B13), and that land was valuable not in its developed state but that some land in its natural condition was needed as a future sanctuary for people (13A10). Alternative views were also expressed in terms of Inuit culture by students who considered that non-Inuit were not wholly responsible for the Inuit culture being lost but that Inuit themselves needed to revitalize their culture (4C13), and that the Inuit similar to other oppressed people were not less important but equal to the non-Inuit, the dominant group (24A10). According to the other responses, some students expressed their alternative views in terms of government involvement. That is, rather than the government not knowing how the Inuit felt about certain issues, one student implied the problem to be one of communication or responsibility since the Inuit citizens have made their ideas known to their representatives and yet little action in their favor has resulted (13B13). Another student attempted to understand why non-Inuit act the way they do by suggesting that non-Inuit are either greedy or that the government is interested in territorial expansion (1C13).

Other students expressed the meaning and meaningfulness of the given story as explicit or implicit statements for action arising from the situation in the story, the students' degree of involvement in the story, the students' perceptions of reality, and their sense of cultural identity. Therefore, in order to preserve their ecology or Inuit culture, students expressed the need for Inuit to speak up (4C13, 6A10) for non-Inuit to stop polluting the Northern environment or to help by cleaning up (18A10, 3C13), and for Southerners to stay away from the North in order to protect the ecology (1B13). In some responses, students also expressed what they as individuals or as young members of a cultural group could do to help improve the situation. As examples, students either implied their willingness to act by expressing a concern for the Inuit and their way of life (5B13) or they stated the need to act by considering it a responsibility as an Inuk to protect the Northern ecology (9B13) or by regarding a fight or a conscious effort by Inuit to be imminent if Inuit culture is to be preserved (5A10), or by making a personal choice to discard the materialistic life of settlement life and live as an Inuk on the land (4C13). Perhaps one student (13A10) summed up the situation by expressing fear in the possibility that the human race could annihilate itself. Such a response could imply that the responsibility of improving the conditions of life lies with everyone.

A common goal for survival may have also been implied in other responses given by students who, in mainly advocating the preservation of Northern ecology and the Inuit culture, were expressing a perspective on life which if applied globally could save people and the environment. However, the key seemed to be respect for not just the people, nor just the animals nor just the environment, but in the relationship of the three. Most students in this sample recognized the importance of this relationship in their responses through stated or implied actions defending the Inuit way of life or through suggested alternatives allowing responsible economic, political, and cultural development that involved Inuit and/or non-Inuit.

How Students Derived Their Meanings

In expressing the meaning and meaningfulness of the given selection, a number of students further indicated how they derived their meanings. Examples of responses given by students who based their meaning on story or on personal experience are as follows:

Story

MNI 2A10: It has this meaning because it says that in the story.
MNI 10A10: It has this meaning because of the way the story is written.
MI 2B13: This was written to try and convince the outsiders to stop coming here.
FI 8A10: This story made me feel that I was actually there.
MI 3B13: I feel alot like how the author feels...because it explains alot about it in the story.
FI 4A10: This story clearly shows how Arlootook and the Inuit feel about how the land is being invaded with big machinery and the wildlife (what we call our food) is being driven away. Why? Well when you read the story, you see what position Arlootook and the animals are in.
MI 11A10: I think this story is representing the author and the native people of the north today and expressing their views as to what has been happening to the northern environment. The book has this meaning for me because that is clearly what the author is trying to express.
FI 8A10: The writer felt proud of their land but was afraid of what was happening to it. Because he didn't seem to be really happy, he felt it was slowly becoming different through the mental mind.
FI 19A10: What Alootook is trying to say is that the white people are coming to our land and ruining it in some ways (to me, they are also helping us). I could understand how he feels, because the Inuit have lost the way they use to live because of white people.
FI 3A10: Just hope he keeps writing like this during the future.
FI 4A10: When I read it, I felt the anger that Inuksiaq felt.
FI 10B13: This story means a lot to me, I wouldn't want to be in that situation because I know how Inuksuk must felt when their beautiful land was being invaded.
MI 2B13: As I read the story I could see caribou frightened by the geologist. I also saw a young caribou wanting food. If they aren't eating, maybe we won't be able to eat because of polution going around in the Arctic.

Own Experience

MI 5A10: Because I see it that way. It has this meaning because I've been seeing with my own eyes and I know what has happened in the past, and I just can't picture the future.
FNI 15A10: This has meaning to me because I've lived here all my life and I've seen all the changes. Also because I'm half white/Inuit and its hard for me to take sides.
MNI 16A10: It has meaning for me because I live in the north.
MNI 25A10: The reason it has this meaning to me is because of the problems I see the Inuit people have faced because of our lack of knowledge to try to bring civilized society to the north.

MI 6B13: It has this meaning for me because I'm one of the people of Inuit and I've grown with them.
MI 7B13: Because the animals are the most important things for us. That the way we have been living for centuries.
FI 10B13: I seen a lot of Inuit people that were happy and went through a lot of things.
FI 3C13: I said or write this down because I have heard Inuit talking about it.

In summary, a further understanding of responses given by students who expressed various meanings and degrees of meaningfulness after reading the given story was provided by other responses that indicated how students derived their meanings. According to the responses given, students derived their meanings if not their meaningfulness from aspects of story or from their own experience. For example, the students who based their responses on aspects of story did so in general terms. Therefore, reasons such as what was stated in the story (2A10), or how it was written (10A10), or the perceived purpose for writing the story (2B13), or because the story provided an experience (8A10) were given. Other responses.based on story seemed to have indicated that students regarded the story's meaning and their meaning to be that of the author's. Three of these responses focusing on the author (3B13, 4A10, 19A10) also revealed personal identification and emotional involvement by the students with the author and the situation he portrayed in his story. Another student (3A10) implied personal identification with the author and his ideas as she, in her response, encouraged him to write more of the same. In two other responses, students (4A10, 10B13) based their meaning and meaningfulness of the given story on identifying emotionally with the story's character, Inuksiaq. Yet another student (2B13) speculated on hunger because of pollution since he visualized and sympathized with the starving caribou in the story. In general, according to these examples, students verified their meaning of the given story and any personal involvement in terms of story which included aspects such as content, style, purpose, and a visual or emotional experience as well as author, and elements such as character.

Another means of deriving meaning from the given story as expressed by students were the students' own experiences. That is, students confirmed their meanings of the given story on their lived experience or perception of reality. Accordingly, students based their meaning on where they were living, who they were, what they had witnessed, what they knew, or what they had heard. As examples, students supported their meanings of the story by stating (15A10, 16A10) or by implying that they lived in the North; by stating that they were Inuit (6B13) or half white/Inuit (15A10) which made it either easy or difficult to resolve the Inuit/non-Inuit conflict in the story; or by stating that they had witnessed changes in the North which caused one student to be uncertain about the future (5A10), which made another student regret non-Inuit intervention in Northern life (25A10), and which gave hope to one student who has seen other Inuit survive difficult times (10B13). One student based his meaning of the given story on what he knew and thus stated that it was traditional for Inuit to consider animals as important (7B13), while yet another student based her meaning of the given story on what she had heard and therefore stated that she had heard other Inuit talk about the importance of preserving the ecology (3C13). In general, for those students whose meanings of the given story were supported by their lived experience or perception of reality, which were formulated in various ways, may also have been developing their meanings of the story from these sources. At any rate, although a comparatively small number of responses given by students were statements that their meanings of the story were derived from the story as story or from their own experience or perception of reality, most other responses expressing meaning and meaningfulness could be considered to be implicit derivations of meaning also based on the students' sense of reality and of self as well as of story.

In general, all students in this sample expressed meaning and various degrees of meaningfulness from the given story, even though two students (7A10, 4B13) stated that the given story had no meaning for them. In respect to understanding what meanings that students took from or gave to the given story entailed understanding how students expressed their meaning. The majority of students expressed the meaning of the story as a message of conflict between Inuit and non-Inuit because of the effect on Inuit as a cultural group and on the ecology of the North, the preservation of which is in keeping with the Inuit way of life. In relation to this conflict, students also regarded the conflict to be an invasion of the North and a subjugation of the Inuit since the non-Inuit presence in general or as particular economic/political groups such as "geologists", "oil companies", or "white industrialists" raised questions of responsible behaviour and attitudes or were perceived as being ethnocentric and aggressive as well as disrespectful of the Inuit and their environment. Responses of students expressing meaning categorized other than as message further stated rather than implied that political involvement at various levels was part of the conflict.

In expressing this Inuit/non-Inuit conflict and other meanings, terms distinguishing the two groups of people were used in students' responses. "We", "us", "our", and "Inuit" were often used by Inuit students to describe themselves: while "whites", "whitemen", "white people", "southerners", "outsiders", "invaders", "people who aren't Inuit", and Qallunaats (in its various spellings) were used mainly by Inuit students to describe the "other" group, the non-Inuit. Non-Inuit students also used "whiteman", "white people", "white folks", "whites", and "Southerners" to describe themselves, and "Inuit", "Inuit people", and "native people" to describe their "other group". "We", "us" and "ourselves" were terms used in responses given by a non-Inuit student (13A10), but the group referred to was the human race. Students of both cultural groups, then, used similar terms to identify themselves and each other. The difference was in the inclusive terms of "we", "us", "ours" which were used to a great extent by Inuit students and rarely used by non-Inuit students to include a larger reference group. The use of various terms of group distinction seemed to serve the purpose of not only separating these groups of people but of establishing an identity for the student as a member of a cultural group, both in the story and in real life.

Furthermore, although the groups in conflict were referred to in a generalized and polarized way which may connote discrimination or prejudice to some people, the interpretation of students' responses expressing Inuit/non-Inuit conflict and the use of these group-identity terms would be better understood as being based on the principles of morality (13A10) rather than on a difference between groups of people per se. Therefore, while most students focused on the unnegotiated and irresponsible actions of non-Inuit as the reason for conflict, other students qualified their descriptions of groups by using terms such as "certain Inuit" (8A10) or "it means I like Qalunat but I don't like the way they act" (1C13). Other students used terms such as "everyone" (2B13, 13A10, 24A10) or "anybody" (7B13) to suggest in their responses that all people need to be more responsible in dealing with the affairs of the North that involve the land, animals, and value of the Inuit culture.

All in all, the meanings of the given story for students in general were messages of various types of conflict - environmental, cultural, political, and economic. However, the main conflict and message of the given story expressed by students was an Inuit/non-Inuit conflict involving perceived differences in ideologies and cultures. In the process of expressing this conflict, students were also addressing the conflict in terms of preserving a cultural identity and a way of life, and thus the North's ecology. That is, while presenting an Inuit/non-Inuit conflict as the given story's message in their responses, students were paradoxically expressing their own personal messages of conflict which also implied resolutions to the problem as well as establish their sense of identity. Therefore, while expressing their messages of conflict, most Inuit students were also redefining themselves as members of a particular cultural group, namely the Inuit. Other Inuit not using the inclusive group-identity terms in their responses and most non-

Inuit, who in recognizing the ecological nature of Inuit culture to be important and in questioning or objecting to non-Inuit interference in the North, implied another group identity, that of a Northerner. In other words through personal identification and emotional involvement with the Inuit/non-Inuit conflict in the story, students expressed the story's message as their own which also seemed to be a way for them to express their sense of identity and reality. In this way, the given story became meaningful to these students.

The importance of personal involvement by means of personal identification and emotional involvement was emphasized in responses used as examples of how meaning was expressed as students' own feelings about the message. Therefore, through a range as well as a variety of emotions expressed, students further indicated their meaning and meaningfulness of the given story. Although more negative than positive emotions were expressed in responses, students expressing either type of emotion, nonetheless, indicated that they had developed an understanding of the story by relating their interpreted message of the story to themselves and to their reality. As the message from the given story was expressed by students as an Inuit/non-Inuit conflict, most students also indicated the conflict to be their own and often expressed the emotion of anger. Through anger, students seemed to not only convey their interpretations of the Inuit/non-Inuit conflict but to confront the conflict on their own terms which when expressed often also implied their resolutions to the problem. Most responses also implied the reason for students' anger to be based on the principle of morality, which was stated by one student (13A10), and perhaps fear. More importantly, students mainly the Inuit, were able to defend their cultural identity which these students interpreted from one of the perspectives presented in the story or from their lives as being negatively perceived by others. For the most part, what anger and other emotional responses to the given story appeared to provide for students was a means to develop a meaning of the story, and to express it and themselves in the following personalized terms: personal identity, either as an individual or a member of a group; their perceptions of reality and of story; and for most Inuit students, a sense of cultural pride. In other words, through emotional involvement and personal identification, students were not only able to develop a meaning of the given story but of themselves in relation to both their environment and other people.

Personal involvement in the given story for other students seemed to allow them some emotional involvement or personal identification but mainly for the purpose of learning or obtaining information. Students thus expressed the meaning of the given story for them to be that which helped them understand their past, present, and what could be done in the future. According to the responses given, the specific information that students "gathered" from the given story dealt with how and to what extent the Inuit culture and their environment has undergone detrimental change in relation to the following: money, Federal and Territorial Government involvement in pollution because of economic development, loss and damage of Inuit land, disruption of the Inuit way of life, and the oppression of the Inuit. In other words, students expressed learning why the Inuit and the Arctic were and are being threatened and that more responsibility and effort to preserve the Inuit culture by Inuit and others, in whatever capacity, for the future was needed. The meaning of the given story for these students, then, was considered to be an explanation of the problems in the North and perhaps what could be done about them which also became meaningful to students because they seemed to relate this information to themselves and to real life. For the most part, the given story was both a source of information and a means for formulating knowledge or an understanding of the story and certain situations in the North.

The meaning of the given story for students was also expressed in students' responses as alternative suggestions and varied perspectives based on how they interpreted the story or on their personal perspectives of reality. Alternatives for ecology, economic development, preserving the Inuit culture, and government responsibilities and intentions, were expressed by these students. More specifically, economic development and the presence of non-Inuit were considered to be acceptable by some students providing that non-Inuit acted in a responsible way. Alternative views on culture focused on the need for Inuit to be more involved in their own culture and on the importance of eliminating prejudice by everyone perceiving Inuit as being equal to non-Inuit. Students' alternative views on government involvement included the expressed concern for government at various levels to be more responsible to its public and that territorial expansion may be the result of greed or creating positive political/economic relationships. In other words, as example responses, the students in this sample interpreted the conflicts in the story and perhaps in life in various ways which could be considered to be not just alternative perspectives but alternative solutions with implications for action.

While students providing alternative views may also have made implications for action, there were also responses given by students who expressed the meaning of the story in explicit terms of action. In these responses, students indicated the need for action by Inuit as well as non-Inuit in preserving the North's ecology or the Inuit culture. In regards to the non-Inuit, Inuit students either suggested that non-Inuit were responsible for cleaning up or helping to clean up the pollution or that they should just stay away from the North in order to not make the situation worse. Implied in these responses was that the Inuit and non-Inuit could work together to resolve a common problem or that the Inuit would resolve conflicts in their own way. Personal involvement in these matters involving the students as aware and concerned individuals or as members of a cultural group was also expressed by a number of students.

All in all, these students expressed the meaning of this given story as alternative views and suggestions for action to conflicts in the story as well as to life and thus the meaning was personalized and meaningful to students. Such responses by these students also revealed that conflicts could be resolved if perceived in alternative ways: as not being conflicts; as a means of Inuit and non-Inuit working together for a common purpose; or if need be, for Inuit to work separately from non-Inuit but as a single unified cultural group. What was evident in this group of students' responses was that students through personal identification were re-examining Inuit and non-Inuit relationships in order to develop an understanding of the various conflicts and to decide on a participatory role, explicitly or implicitly, in resolving problems they regarded to be crucial to their survival.

In students' responses, the meaning of the given story was stated in terms of how meaning was derived. Accordingly, students based their meaning on aspects of story in general which included content, style, purpose and visual or emotional experiences as well as author and elements such as character. On the other hand, other students stated the basis for their meaning of the given story as their lived experience or perception of reality. Furthermore, students responses indicated that aspects of story of their lived experience not only supported their interpreted meanings of the story but were also a means of developing meanings. Thus, personal involvement through emotional or personal identification with the story enabled these students to relate or develop their meanings of the given story in a meaningful way based on their sense of self, their concept of story, and their perceived reality. Most responses, whether students expressed their meanings in various ways or actually stated how meaning was derived from the given story, seemed to imply students' derivations of meaning.

In conclusion, according to responses expressed by students, the given story not only had meaning for most students but students revealed that it was also meaningful to them because they were personally involved with the story usually in terms of emotional or personal identification. Responses of students as a group were given as a range and a variety. Therefore, responses by students indicated that as meaning expressed, students focused on message, emotional responses to the interpreted message, information and alternatives or suggestions for action, while in other responses, students stated how they derived their meanings. Because most students seemed to have personalized the given story, the meanings they presented in their responses were meanings not given or taken from the story, but those created. That is, these students, for the most part, found the given story to be meaningful to them because it was considered to have a message and students presented their own meaning in this way. However, students also indicated that the given story had meaning because reading it emotionally involved them or met their purpose of learning or of obtaining or providing information. The process of responding to the given story thus allowed students to develop an understanding of their reality, of story, and of themselves and others in respect to an individual or group identity. In other words, in the process of reading of which responding is a part, meaning and emotions were equally important to these students, and in fact were inseparable. Moreover, in responding to stories such as the given story, students were given the opportunity to develop their alternatives or decisions for action in resolving problems as a result of their critical awareness. For these students and this story, the term "story", although used in 43 out of 89 students' responses to the given story, took on the meaning of "lived experience" which was not always within the confines of the text. Finally, the degree of personal involvement in the given story resulted in some students to include details in their responses that were not supported by the text and which some scholars may have interpreted as literary inaccuracies: identity terms such as "whites", "Southerners", "Qallunaats", "outsiders", "people who aren't Inuit", and "native people"; or caged animals being used for experimentation; or place names such as Iqaluit; or the problem of developing real estate on Inuit land. However, such responses may only suggest more explanation or re-reading the text by students or re-examining the purpose of fiction by all concerned.

Students' Responses To Their Own Selections

In order to determine what type of literature is meaningful to this group of students and why, students were asked to respond to the second reading assignment of this study (Appendix D, page 272). Students were to choose and to read a story (narrative fiction) from their English class anthologies or other literary sources which they considered to be meaningful or particularly interesting to them. In their responses, they were to identify the title and author of their chosen story as well as the name of the anthology or literary source used. Their responses were analyzed in terms of popularity of choice, accessibility, and meaningfulness. Gender and cultural identification of students were also considered. In this way, what selections were chosen and by whom were examined.

These are the questions which were posed to the students.

1. How and why did you chose **this** story? What meaning does this story have for **you**?

2. Would **you** consider your selected story to be a "Northern" story or a "Southern" story? Explain why you think it would be that kind of a story. (The findings and discussion of this question are dealt with in a separate section because of the importance of distinguishing stories as "Northern" or "Southern").

3. Which story (the given story or your selected narrative fiction) would you consider to be more meaningful to **you**? Explain why it is more meaningful.

Students responses were textually analyzed. Categories based on the prominent features of students' responses were also established in order to develop a pattern of responses. Frequencies of types of responses were tabulated to show patterns of responses.

What Was Chosen and By Whom?

Table 2 shows the literary selections (and their sources) which were chosen by students in this sample. If a selection was chosen by more than one student, it is marked in Column 5. Column 6 indicates students expectations: an "E" in that column indicates that the student made an explicit statement that she or he expected to enjoy the selection; an "I" means that the expectation of enjoyment was implied. It is also noted if the student considered the chosen work to be meaningful, and whether or not the given selection or the student's selection were more meaningful or preferred by the student. Students' identifications were noted in terms of student numbers, gender and cultural identifications.

Thirty-seven students chose a variety of stories to read from various anthologies. Out of these 37 students, 17 students chose their selections from the anthology, *Imagining*; 13 students chose their selections from *Tale Blazer* which is a collection of short stories each of which is published separately in a book format; 4 students chose their selections from the anthology, *Sunlight and Shadows*; one student chose her selection from the anthology, *Contexts-3*; and two students chose their selections from other literary sources; one chose a fictional novel and the other chose a longer story of 63 pages in a book form. Perhaps it should be noted that all of the students (17) in the two English 13 classes chose their selections from the anthology, *Imagining* while students (20) from English 10 used other anthologies and literary sources even though most selections chosen by this group of students used *Tale Blazers* as their source.

In regards to the actual selections chosen, there were 22 different selections each chosen by 22 different individuals. However, there were 7 literary selections chosen by 15 students in the following proportions:

1. "The Bet" by Anton Chekhov (2)
2. "The Lady or the Tiger?" by Frank Stockton (3)
3. "Almos' A Man" by Richard Wright (2)
4. "Men Are Different" by Alan Block (2)
5. "At Grips with a Grizzly" by Colin Wyatt (2)
6. "How to do Battle with Grown-Ups" by James L. Collier (2)
7. "Charles" by Shirley Jackson (2)

Of the above numbered selections, stories 1, 2, 3 and 4 were choices common to students in English 10 while stories 5, 6 and 7 were common to students in English 13. Story 7, however, was common to one student in English 13 (B) and to one student in English 13 (C). Story 2 was common to only English 10 students but different sources were used.

For the most part, an analysis of the chosen selections which was based on the gender or cultural identification of students revealed a pattern of diversity indicating the importance of individual choice. (Refer to Table 2). Some regular patterning, however, was noted in the stories chosen by more than one student. The following selections: "Men Are Different", "At Grips with a Grizzly", "How to do Battle with Grown-Ups", and "Charles" were common only to male Inuit students, while "Almos' a Man" was common to one male non-Inuit and to one female Inuit student. Likewise, "The Lady or the Tiger?" was common to two females, one Inuit and one non-Inuit, and to one male Inuit student. Gender and cultural identification of these students seemed

Table 2. Students' Selected Reading Selections

Student	ID	Title	Author	1 2 3 4	5 6 7 8
2A10	MNI	The Bet	Anton Chekov	- + - -	+ I + -
3A10	FI	The Lady or the Tiger?	Frank Stockton	- - + -	+ / - /
4A10	FI	The Bet	Anton Chekov	- + - -	+ I + -
5A10	MI	Dip In the Pool	Roald Dahl	- + - -	- E + -
6A10	MI	The Devil and Tom Walker	Washington Irving	- + - -	- E + -
7A10	MNI	*Children's Story* (novel)	James Clavell		- I + +
8A10	FI	Creation (poem)	Basil Johnston	- - - +	- E + +
9A10	FI	Almos' a Man	Richard Wright	- + - -	+ E + -
10A10	MNI	The Last Leaf	O. Henry	- + - -	- E + +
11A10	MI	Men Are Different	Alan Bloch	- + - -	+ I + +
13A10	FNI	The Lady or the Tiger?	Frank Stockton	- - + -	+ E + +
15A10	FNI	*The Color Purple* (novel)	Alice Walker		- E - +
16A10	MNI	Men Are Different	Alan Bloch	- - + -	+ I + +
17A10	FI	Sucker	Carson McCullers	- + - -	- E + +
18A10	FI	The Devil and Daniel Webster	Stephen V. Benét	- + - -	- E + -
19A10	FI	Almos' a Man	Richard Wright	- + - -	+ E + -
21A10	FNI	The Legend of Sleepy Hollow	Washington Irving	- + - -	- I + +
23A10	MI	The Lady or the Tiger?	Frank Stockton	- + - -	+ E + -
24A10	MI	I'm A Fool	Sherwood Anderson	- + - -	- I + -
25A10	MNI	The Ransom of Red Chief	O. Henry	- + - -	- I + -
1B13	MI	At Grips with a Grizzly (essay)	Colin Wyatt	+ - - -	+ E + +
2B13	MI	A Man Who Had No Eyes	MacKinlay Kantor	+ - - -	- E + +
5B13	MI	How to Do Battle With Grown-Ups (essay)	James L. Collier	+ - - -	+ E + -
4B13	MNI	The Witch	Shirley Jackson	+ - - -	- E + +
5B13	MI	The Cremation of Sam McGee (poem)	Robert W. Service	+ - - -	- I + +
6B13	MI	How to Do Battle With Grown-Ups (essay)	James L. Collier	+ - - -	+ I / -
7B13	MI	Burnt Toast	Mack Reynolds	+ - - -	- E + +
8B13	MI	Charles	Shirley Jackson	+ - - -	+ I + /
9B13	MI	Every Dog Should Own a Man (essay)	Corey Ford	+ - - -	- E + +
10B13	FI	Seven-foot Sasquatch (newspaper article)	Kevin Gillese	+ - - -	- E + +
11B13	MI	Charles	Shirley Jackson	+ - - -	+ E + +
12B13	FI	Buy a Pet Instead of a Problem (essay)	Jean Drissell	+ - - -	- E + -
13B13	FI	A Miserable, Merry Christmas	Lincoln Steffens	+ - - -	- E + -
1C13	MI	At Grips With a Grizzly (essay)	Colin Wyatt	+ - - -	+ E + -
2C13	MI	Count Dracula	Woody Allen	+ - - -	- E - +
3C13	FI	It's Your Mountain, Old Boy! (essay)	Andy Russell	+ - - -	- E + -
4C13	FI	Little Johnny's Confession (poem)	Brian Patten		- E + -

KEY

ID

M = Male
F = Female

I = Inuit
NI = Non-Inuit

Columns 1-4: Anthology

1 Imaginings
2 Tale Blazers
3 Sunlight & Shadows
4 Context-3

Columns 5-8: Student Responses

'+' = yes '-' = no '/' = no response
5 Chosen by more than 2 students
6 Student expressed explicit expectation of enjoyment
(E=explicit statement I=implied expectation /=blank)
7 Selection considered meaningful by student
8 This selection more meaningful than given selection

to be relatively insignificant in patterning students' choices of meaningful selections. The value of such identifications may be in how they contribute to a possible sharing experience which likely makes reading enjoyable. Thus, though not significant to the selection of literature, culture and gender identification should at least be considered.

What did seem to be significant in students' choices of literary selections was the meaningfulness of the selection that they chose. (Refer to Table 2, page 132). All (32) but five students indicated that the selection they chose had meaning for them whether they expressed this in terms of choice or meaning. Of these five students, one did not respond to the question, two students stated that the selections ("The Lady or the Tiger?", *The Color Purple*) had no meaning for them, and two students indicated that they enjoyed the selections ("Dip in the Pool", "Count Dracula") of their choice but that they had no meaning for them. Thus, three male Inuit, one female Inuit and one female non-Inuit regarded the selections of their choice to not be meaningful to them.

Perhaps at this point, the genre or style of the literary selections chosen by students in this sample needs to be noted. Although students were instructed to choose a story, a narrative fiction, there were a small number of students (11) who chose selections which primarily in the *Imagining* anthology were classified in terms of literary form as well as thematic content. (Refer to Table 2, page 132). Of these students, there were 3 students who chose poems, 7 students who chose essays and one student who chose a newspaper article. Six other students who chose their selections from *Imagining* chose selections classified as "story", while 19 other students who chose selections from other anthologies or literary sources chose selections whose forms were either unclassified or were classified in terms of types of stories as well as in terms of content. In general, 11 out of 37 students were not deterred by the classification of literature in terms of form in order to choose a literary selection that was meaningful to them. Such findings imply that students must have other reasons which are more important in determining how and why they choose particular selections.

By focusing on the gender and cultural identifications of the students, it was noted that all 11 students who chose their selections classified other than story were all Inuit. Five of these Inuit students were females and six were males. In relation to the Inuit portion of the sample, 11 out of 28 Inuit chose selections classified other than stories and 17 out of 28 Inuit chose selections unclassified according to form or classified as stories. Furthermore, five out of 13 female Inuit and six out of 15 male Inuit chose selections classified other than stories. Also in relation to the entire student sample and gender, 5 out of 16 females and 6 out of 25 males chose selections classified other than stories. Again, these Inuit' choosing selections classified other than stories may imply their concept of story or fiction and personal reasons for choosing literary selections.

In summary, there was a diversity of selections chosen by this student sample. The sources for these selections included various anthologies and a few other literary sources. Although the students of English 10 used a variety of sources, they chose most of their selections from one anthology as did the English 13 stream. This may indicate that other anthologies may or may not be available, but each class and each educational stream seems to have a basic anthology used in class. As there were a small number of selections (7) chosen by more than one student and a small number of selections (11) chosen in spite of their classifications of being literary selections other than story, other reasons for students' choices were implied. Gender and cultural identifications of students were considered in the patterning of their literary choices, but such criteria appeared not to be not all that significant. Nonetheless, such criteria raised questions regarding students' concepts of story or fiction and the importance of personal reasons in choosing literary selections. What was found to be significant was the meaningfulness of the selections chosen by students as 32 out of 37 students indicated that the selections they chose did have meaning for them. To further understand what selections were chosen and by whom, the questions of how and why selections were chosen as meaningful were addressed.

How and Why Stories Were Chosen?

In regards to how and why students chose certain selections that they considered to be meaningful or particularly interesting, their written responses were categorized according to reasons focused upon. Some responses which had various reasons expressed were placed in more than one category appropriate to the particular reason. Thus, although 36 out of 37 students who responded directly to the question, there were 39 responses categorized. As a group, students' reasons for choosing particular selections were based mainly on effect, aspects of story, structure of text, and authority.

Accordingly, there were a large number of responses, 15 out of 39 written responses, in which students based their reasons for choosing selections on effect. Such responses focused on interest, self, comprehension and familiarity. Consequently, while being based on effect, there were a small number of responses (4) that focused on interest, in general.

4A10: There really wasn't much choice. I mean this story was the most interesting of all the books we had to read. But still the story was interesting.
9A10: I chose this story because its really good.
12B13: Because it was in the book "Imagining" it sounded interesting.
5B13: I chose this story because it interests me.

Some students focused their responses (2) on self and expressed personal identification with their selections.

24A10: I chose this story because it reminds me of myself sometimes.
9B13: I picked this story because I have a dog of my own.

A few students also focused their responses (2) on comprehension.

11B13: It is in this book that I read for English class, and I found it interesting when we had an assignment for it such as vocabulary.
2B13: I choose this story by looking for a short story. I looked for a story that I could understand. I also read this story in class with my fellow classmates. It was an assignment that our teacher assigned for us.

A relatively large number of responses that were based on effect were focused on familiarity (7).

5A10: I chose this story because I had read part of it before and it sounds interesting enough...
21A10: I found this story when we were assigned to read a short story for English. I choose this story because a saw the movie as some people say "the books better than the movie" So I wanted to see for myself.
23A10: Last year we had to read it, and I liked it so much I chose it this year. I like getting involved in suspense type stories and this was the old days.
25A10: The reason I chose Ransom of Red Chief was mainly because I felt it was the only story I found that I had read before.
7B13: I read it awhile ago and I like it.
2C13: I choose this story because I read it before and it's a good one too.
10B13: ...Whenever I read about them, it really gets me excited because it gives me the creeps and a bit scared. And also that a lot of people believe in sasquatch and that makes the story more interesting.

Of the 39 responses given by students, there were a fairly large number of responses (11) based on aspects of story as the reason for students' choice of selections. Although such responses were expressed mainly in terms of story content, they reflected story elements or story structure and were so categorized in these terms. Therefore, these students' responses were categorized in terms of theme or topic, characterization, plot and genre. Consequently, a relatively large number of students' responses (6) based on aspects of story were categorized in terms of theme or topic.

6A10: I chose this story because I thought it was interesting, I didn't want to read fairy tales, I mean this is a made up story but since I'm religious and religions interest me more than other stories, I chosed it.
17A10: I liked this story because the story was about two brother's growing up together. The older brother losing his brother's friendship because he is interested in a girl.
1B13: I chose this story by choice. I also chose it because I like wild animals.
10B13: I choosed this story because I like reading about sasquatch...
16A10: I pick this story because it was futureistic, in the future.
3C13: I picked this story because it's interesting and I like the hidden message.

A few responses (2) were focused on characterization.

19A10: I chose this story because it looked quite interesting because of the way they talked in the story.
4C13: I chose this story because this little 7 year old, how could he think of killing some young enemies.

Part of one students' multireasoned response focused on plot:

4C13: ...I chose it because I wanted to know what happens to the little boy at the end. But it does not say.

Two responses were focused on genre as reasons for students' choice of selections.

4C13: ...actually because I like poems, I like reading them, writing them and even dreaming them.
8A10: I chose this poem because I thought it sounded beautiful and everyone asks themselves these questions one time or another.

In reference to the structure of text as a reason for choosing selections, there were 8 out of 39 responses based on this reason. Such responses were expressed in terms of length and the title of selections. Of these 8 responses, there were a small number of responses (3) which were focused on length.

7A10: I choes the Children's story because it was short.
5A10: ...and also its nice and short.
8B13: I picked the story because it was short and I forgot to read it in class so I just wanted to read it and find out what it was about.

There were also a relatively large number or responses (5) that focused on the title of selections while being based on the reason of structure of text.

10A10: I chose it because of the title and because it sounded interesting.
18A10: The title of the story was very catchy and after I read the story it was interesting.

3B13: I looked in the index section and saw this story. I chose this story because the title interested me.

4B13: How I chose this story was by looking threw the contents and choosing a title that interested me.

1C13: I chose this story because of the title, It just get into me. All that action with wildlife. The other thing was that we had to read it in class.

Authority was also a reason that students based their choice of selections on in their responses. In relation to this category, there were a relatively small number of responses, five out of 39 responses, which were based on authority.

2A10: Mr. Minty told us to pick a story so I asked if "The Bet" was good, he said yes so I chose it.

13B13: Our teacher told us to read this story because I liked it.

6B13: Well, I just felt like reading and my friend gave me a page number and I read it.

15A10: I choose this novel because I heard that it was good.

11A10: This story was given to me by Mr. Minty.

In summary, most of the students, 36 out of 37, provided written responses that expressed reasons for how and why they chose particular selections. Because some responses were multireasoned, there were 39 responses categorized. Of the 39 responses, the modal student response (15) was based on effect as the reason for choosing particular selections, an almost equally large number of responses (11) was based on the reason of aspects of story, a small number of responses (8) were based on the structure of text as a reason, and the smallest number of responses (5) were based on the reason of authority. Furthermore, of the responses which were based on effect, a relatively large number of responses were focused on familiarity (7), while a relatively smaller number of responses were focused on interest (4), on comprehension (2) and on self expressed as personal identification (2). Similarly, of the responses which were based on aspects of story, a relatively large number of responses were focused on theme or topic (6), while a relatively smaller number of responses were focused on characterization (2), on plot (1), and on genre (2). Of the relatively small number of responses which were based on the structure of text, there were more responses (5) that were focused on title of selections than on responses (3) which were focused on length of selections. Finally, the smallest number of responses (5) were based on authority. In general, students often individually and as a group, expressed various reasons for how and why they chose particular selections. However as a group, the main reasons in order of importance were based on effect, aspects of story, structure of text, and authority. In addition, familiarity with a literary selection as effect, the theme or topic as aspect of story, and the title of a selection as structure of a text were the main focuses of many students' responses.

Perhaps at this point it should be noted that the number of responses in some of the categories established to understand how and why students chose certain selections were not exclusive due to implications and interpretations of multireasoned responses. For instance, in regards to interest as a reason for choosing selections, only a small number of responses were focused mainly on interest. However, students in a number of other responses (10) included interest in their responses. Students providing these responses also specified why selections interested them in terms of comprehension, familiarity, theme or topic, characterization, and title of selections. Furthermore, choice of selections for other reasons may also have implied interest, experienced and/or expected.

Authority in responses so categorized may also have been more extensive than noted. The responses categorized as authority indicated that students chose selections based mainly on the direction or recommendation of the teacher, another student, or someone more informed. There were a small number of responses (7) which stated or implied that part of the reason for students choosing particular selections was because reading the selection had been a recent or past assignment, sometimes dealt with in class. Such responses either implied or openly recognized the authority of the teacher. In other words, some students attributed their choice of selection to being an assignment whereby dealing with it in class on the authority of the teacher led to some students choosing particular selections because of familiarity with the selections. The situation of assigning the reading of a particular selection or in some cases of any selection, led other students to choose a selection, stressed in their responses, as being a choice made on the authority of the student. It is in these responses (4) that the authority of the teacher was often implied. For the most part, the authority of the teachers or their assignments was not stated or implied in the majority of the students' responses expressing reasons for choosing literary selections. Instead most students indicated that they chose selections to read if they were provided with the resources, the opportunity and authority to choose on their own terms, which nonetheless did include for a small number of students the direction and assignments of teachers.

Familiarity may be another category that is more extensive than indicated. Although there were 7 responses categorized as such, reasons for how and why selections were chosen by students based on aspects of story (theme/topic, plot, characterization, and genre) and focused on comprehension and personal identification perhaps could be considered as expressions of implied familiarity. Students expressing such reasons in their responses (15) seemed to have chosen particular selections because they had read and understood the selections before or that they were able to relate to the selection because of a familiarity with the topic/theme, character or even genre. Students choosing selections for reasons expressed as interest alone or as interest suggested by title (7) may also be implying familiarity. The question that may arise however, is whether there is an unstated familiarity with some part of the selection or whether the student is willing to make the unfamiliar familiar. In general, familiarity, stated or implied, could be considered to be a more influential criteria for how and why students choose meaningful selections than was actually specified by students in their responses or categorized by the researcher. All in all, students' responses categorized as interest, authority and familiarity may be examples of how problematic categorizing students responses for how and why students choose certain selections can become, especially if implications and multireasons are considered.

Despite the categorizing of responses being somewhat problematic, perhaps what should also be noted in regards to how and why literary selections were chosen by students is that, for the most part, students were able to express their choices in terms more specific than general interest or arbitrary choice. Furthermore, although all responses were an indication of students' relationships between self and text, a large number of students actually expressed this relationship and their choices of selections in terms of personal involvement with the text. Such a relationship in responses given by a smaller number of students may be considered, however, as implying personal involvement. Nevertheless, what is evident from the responses is that most students are aware of how and why literature is meaningful to them and that they seem to choose accordingly.

Students' Expectations of Literary Choices

In general, students' responses for how and why students chose particular selections to read revealed that the majority of students liked or thought they would like their chosen selections for various personal reasons. Most responses also indicated students' enjoyment of being involved with or a willingness to be involved in reading the selections of their choice. In other words, an important criteria for how and why students chose particular selections to read was an expectation of enjoying their chosen selections which was expressed implicitly or explicitly in their responses. (Refer to Table 2, page 133).

The response of each student was considered in its entirety and a frequency of responses based on implicit and explicit statements of expected enjoyment of chosen selections was established. Thus, out of 37 responses, there were 36 responses in which students expressed expected enjoyment of their chosen selections, either implicitly or explicitly. Of these 36 responses, 10 responses were interpreted as implicit statements and 26 responses were interpreted as explicit statements. Only one response in the student sample was interpreted as being neither an implicit nor an explicit statement of expected enjoyment of her chosen selection. In general, students who explicitly stated their expectations of enjoying their chosen selections did so by expressing their choices as selections known or heard to be good, as selections students were familiar with because they had read them before, as selections by their titles were considered interesting, as selections which dealt with particular topics or themes that the students liked, or as selections that provided students with involvement, experience, and sometimes personal identification. On the other hand, students who implicitly stated their expectations of enjoying their chosen selections generally did so by expressing their choices as possibilities for enjoyment. In such responses, students expressed their choices as selections given to students by teachers, as selections which seemed to be chosen somewhat arbitrarily or for comparison aroused the students' curiosity, as selections that were short, as selections that dealt with a particular topic or style, or as selections that recalled memories of that particular selection or of the student's self. As most responses were either implicit or explicit statements of students' expectations for enjoying their chosen selections, these results then confirm that if students are given the opportunity to choose their own selections then they will choose to read because they expect to enjoy it.

Students' expectations for enjoying their own selections may also be an indication for how meaningful students' chosen selections were to them. Out of a possible 37 responses, all but five responses reflected that students considered their chosen selections to be meaningful to them. Of those five, three students (5A10, 15A10, and 2C13, who chose "Dip in The Pool," *The Color Purple*, and "Count Dracula", respectively) made explicit statements of having expected to enjoy their chosen selections, their expectation based on having read part of the short selection before, or hearing it was good, or reading it before and considering it to be good. In spite of such reasons for expecting to enjoy chosen selections, these students indicated that they did not find their selections meaningful to them. Another of the five (6B13, who chose "How to Do Battle With Grown-Ups") made an implicit statement of expecting to enjoy his chosen selection, based on a friend's having recommended a page number. This student also indicated that the chosen selection was not meaningful to him. There was yet another student (3A10, who chose "Lady or the Tiger?") whose response expressed no real expectation of enjoying her arbitrarily chosen selection and she also indicated that the selection she chose was not meaningful to her. Thus only a small number of students, 5 out of 37, gave responses which indicated that their chosen selections were expected to be enjoyed by them but were not considered meaningful to them or that, according to only one student, a chosen selection was not necessarily expected to be enjoyed nor was it meaningful to this student.

The importance of expected enjoyment of literary selections and the meaningfulness of selections to students was further evident in a comparison of responses based on the choice of selections. That is, a small number of selections (7) were the choice of more than one student. (Refer to Table 2, page 133). The selections "The Lady or the Tiger?" and "How to do Battle With Grown-Ups" were two of these commonly chosen selections. However, while these two selections were not noted as being meaningful to two students even if one student implied expected enjoyment from it and one student didn't give any indication of what to expect, these same two selections were expected to be enjoyed by other students in the sample. According to the responses given, two of these other students explicitly expressed expected enjoyment of "The Lady or the Tiger?" and found it meaningful to them, while one of these other students explicitly expressed expected enjoyment of "How to Do Battle with Grown-Ups" and found it to be meaningful to him. Responses to five other chosen selections chosen which were common to more than one student, were either explicitly or implicitly expected to be enjoyed and were found meaningful to the students who chose them. In general, the meaningfulness of selections and the choice of reading selections seem to depend significantly on individual expectations of enjoying these selections in spite of some selections being commonly chosen by students. For the most part, individual expectations of enjoying selections may also depend on the implication that student choice itself is an important consideration for the enjoyment and choice of meaningful literary selections.

What Meanings Were Developed From Reading?

In order to understand what meanings students derived from their chosen selections, an indication for how meaningful these selections were to them and perhaps why the selections were chosen, an analysis of their written responses to the question: "What meaning does this story have for **you**?" (Appendix D, page 272) was done. A pattern of responses was established by categorizing their responses in terms of the most salient features in their responses. As a number of students, however, expressed more than one meaning which they gave/took from their chosen selections, parts of such responses were placed in appropriate categories. Consequently, out of a sample of 37 students, there were 33 students who provided written responses directly expressing the possible meanings their chosen selections had for them but 37 responses were categorized. One other student provided no response, and three other students provided responses that were interpreted as reasons for how and why they chose their selections rather than as the meanings they derived from their selections, which nonetheless seemed interrelated. The categories established for meanings developed by students as a group from reading their chosen selections included message, effects, and text-self interactions.

Accordingly, out of 37 categorized responses, there were a relatively large number of responses (16) whereby the meaning of selections was expressed as a message or moral.

2A10: This story is to me means that jail can make a person crazy.
4A10: The story that I read seemed to be directly more in need. Greed plays the most part and how that greed smartens one guy up and teaches the other that greed can kill eventually.
6A10: I think this story is something that has a message like, don't start anything until you get to know people well, until you trust them well enough to work together.
7A10: The meaning is that war has taken over the people's lives.
8A10: I feel that this poem is important because the question has been pondered by everyone but cannot be answered.
9A10: ...It has all sorts of meanings. Like how a young boy must feel when he's not treated like a man. Or else responsibility. Like a farmer/helper has to be responsible for the animals.
10A10: This story has the meaning of life.
11A10: This story describes what the world could be like if man keeps trying to make robots better and doesn't focus enough on mankind itself.
13A10: To me this story meant choice. We always have choices in our lives although to all those choices there are repurcusions. In this particular story, love had to be won and no good could come out of it. And what could outweigh that choice?

The choice of love or freedom....It was meaningful to me, to see that such a humorous story can have such a powerful theme.

16A10: The meaning is that this is how life will be soon in the future.

19A10: ...So the meaning for that story was never to play around with a gun.

21A10: The meaning this story has for me is that "never go out into the woods when its dark, or you might just not come back".

23A10: The guy who had to choose which door, he was putting his life on the line so there was great challenge and I like challenge.

1B13: The meaning means that the Grizzly is a bear that no one should trust.

12B13: This story, the meaning to me is that whatever you want to get it as long as you have enough stuffs for it. Don't give up on it.

3C13: For me, the hidden message is trying to say "be prepared, don't do it, it looks easy but please think it over before you start". That's my opinion of the story or whatever...the point is to be prepared for whatever you're doing.

A relatively large number of students' responses (12) were also categorized as effect. Meanings of chosen selections in this category were expressed by students in terms of learning, humor, entertainment, and finally the effect of "no meaning". Of these responses that were categorized as effect, there were quite a large number of responses (6) in which effect was expressed in terms of learning.

18A10: For me, the story is a horror story and it's helped me a bit, from being scared in the dark or thinking there's someone in the same room with me when there was no one. I made me realize that there are no such things as ghosts but if there is I could use Daniel Webster's method.

3B13: ...I also wanted to see if I would learn anything. It is a fun story, there is a boy who is really pressuring the parents and knows what to say when they are pressuring him.

11B13: First, it has many interesting word that are educational which is fun to learn, the author creation is very comprehendible.

1C13: It teaches me little more about the Grizzly and how they act toward the other creatchers.

25A10: The meaning it had to me was that of memories because I remember reading it 5 years before.

4B13: The story had much meaning for me b/c I like to write stories quite similar in some ways.

A few other responses categorized as effect were expressed by students as humor (2).

13A10: ...It was also humorous. I find that rarely one can read a story that leaves laughter in your heart. Something that is truly a force with guidelines.

3C13: This is meaning for me, like it's interesting, funny at the middle of the story. Like when a man is on top of the mountain in the middle of the mountain, when a man is deciding whether he's jumping or not, when the goat seeks what's he doing. That part is funny.

One student in his response, expressed meaning as effect in terms of entertainment, even though he also indicated that his chosen selection wasn't particularly meaningful to him.

5A10: The story doesn't really have a meaning for me. I just read it for entertainment.

Three other responses by students expressed effect as their chosen selections not having meaning for them.

3A10: It does have no meaning for me.
2C13: It doesn't have meaning for me.
15A10: The story doesn't really have any meaning for me.

The meanings of selections in a small number of students' responses (8) were categorized as text-self interaction. Of these responses, there were a relatively large number of responses (5) that focused on the self-aspect of the interaction and were expressed in terms of personal identification.

17A10: ...Yes, I think it does because I felt the same losing my brother's friendship when I started getting interested in guys.
5B13: What it means to me is that I can relate to some of the words that are used in the story such as being cold all the time and other things like that.

9B13: I like this story because when my dog is hungry, and I am coming home from school, he groans at me because he wants something to eat. He is usually in the kitchen when he groans for food.
13B13: The story has meanings for me because I cried for something I really wanted and I ended having it couple of years later, but still before I got what I wanted I tried to get it before my sister and brother had it.
24A10: The meaning for me is that it tells me things I can't spit out and my feelings.

Of these responses categorized as text-self interaction, there were a small number of responses (3) that focused on the text-aspect of the interaction.

19A10: The meaning to me is about a boy who thinks he's old enough to have a gun. He begged his mother into giving him his money he earned from working to buy a gun, finally she gave him the money. After awhile he accidently shot a mule and killed him...
2B13: This story tells about two people. One is a begger and the other one is a rich man. The begger sells him a lighter for abuck. Then he starts talking about how he got blind. It's happened in a chemical explosion. This disaster was one of the greatest one.
The begger tells a story, it was in the C shop. The windows were pouring with gas, he was trying to get out but there was someone behind him who climbed on top of him.
This story was a lie. It was him (begger) who climbed on top of the gu'vnor and got away. It was the other way around.
7B13: It means that this story tells about wits of the person whos gambling again the demon with drink. I like the way the story goes. The character is taking a chance for his life and he wants money badly so he is gambling. Like it double everytime he drink one. There are 13 glass of martini and one of the has poison and he doesn't know he drank it so he doesn't...

There were three responses interpreted as reasons for why these students chose their particular selections. However, by expressing their choices, these students may also have been expressing the meaning that their chosen selections had for them in terms of text-self interaction.

8B13: I picked the story because it was short and I forgot to read it in class so I just wanted to read it and find out what it is about.

10B13: I choosed this story because I like reading about sasquatch. Whenever I read about them, it really gets me excited because it gives me the creeps and a bit scared. And also that a lot of people believe in sasquatch, and that makes the story more interesting.

4C13: I chose this story because this little 7 year old, how could he think of killing some young enemies, actually because I like poems, I like reading them, writing them and even dreaming them. I also chose it because I wanted to know what happens to the little boy at the end. But it does not say.

Table 3. Student Selections: Categories of Responses About Meaning and Focuses of Identification and Involvement

Categories and Relative Frequency of Student Responses About Meaning				Numbers of Responses (Amongst Those Noted To The Left) Which Implied Personal or Emotional Involvement		
				Personal Involvement	Personal Identification	Emotional Involvement
Messages/Morals	16			8	8	8
Effects	13					
Specific		Learning	6	6	1	1
Effects:		Humour	2	2		2
		Entertainment	1			
		No Effect	4			
Text-Self Interaction	8					
Specific		Focus on Self	5	5	5	3
Focus:		Focus on Text	3	3		3
TOTALS	37			24	14	17

In summary, there were 33 out of 37 students who directly expressed meanings which they derived from reading their selections. As a small number of students expressed more than one meaning for the selections they chose, there were 37 responses categorized. One student gave no response, and three other students responded by explaining why and how they chose their selections rather than by specifically expressing the meanings they derived from their selections. Nonetheless, the responses of the latter three students were considered as indirect expressions of meaning but were not included in the total number of categorized responses nor in the total of students responding directly to the question. Table 3 is a representation of the categories of responses about meaning. There are 37 such responses represented, distinguished according to focus: did the student focus on "messages and/or morals", "effects," or "text-self interaction"? On the right side of that table, there is a notation of the number of responses, within each category, that also included "personal involvement", "personal identification", or "emotional involvement".

Of the 37 categorized responses, the majority of students' responses (16) were expressed as a message or moral while an almost equally large number of responses (13) were expressed in terms of effect (including the 4 "no meaning" responses). (The response of 5A10 was categorized both as "entertainment" and "no effect".) A smaller number of students' responses (8) were expressed as text-self interaction. The meanings of selections expressed by students as effect were done so in terms of learning (6), of humor (2), of entertainment (1), and as no meaning (4). Also, students expressing the meanings of selections in their responses as text-self interaction did so in terms of self or personal identification (5) and in terms of text (3). Although the various categories are beneficial in understanding salient features of students' responses, a better understanding of students' meanings derived from their selections can be developed by examining how students expressed their meanings as well as what they expressed as their meanings. Such further analysis involved interpreting students' responses in terms of their personal involvement with the text.

In general, of the students who expressed the meaning of their selections as a message (16), only a small number of students (4) actually used terms to indicate this. Terms such as "theme" or "moral" were never used; instead, these students used terms such as "important", "message", "hidden message" or "the point". Also, although many students seemed to have expressed their meanings as theme, there were seven responses by students (6A10, 9A10, 13A10, 19A10, 21A10, 12B13, 3C13) in which meaning was expressed moralistically, or as morals. In these responses where meanings were interpreted to be morals, students seemed to express the message of the story didactically or as a lesson for how life should be lived, and they did so rather emotionally. It appeared that in these responses, there was a great degree of personal involvement by these students in the text-self interaction because there also appeared to be personal identification with the morals. One other student (23A10) stated personal identification with the theme of his chosen selection. There may have been personal involvement with the text for other students expressing meaning as a message, but it was not as evident in their responses, either in what or how the message was expressed.

In regards to students' responses in which the meaning of chosen selections was expressed as effect (12), personal involvement with the text seemed to also be evident in responses expressed in terms of learning (6) and humor (2). Those students who expressed the meaning of their selections in terms of learning did so by relating what they learned from the selections to themselves but in varying degrees of personal involvement. For instance, one student who learned not be afraid of the dark and another student who thought he might learn something about how children can cope with parental pressures expressed these lessons as actual personal identification or a willingness to identify with the character in each chosen story. Another student expressed learning about the behaviour of a wild animal, the grizzly, from his selection. Two other students indicated that their selections were a means of developing their vocabulary and comprehension or their writing style. Yet another student indicated his chosen selection as a means of using his cognitive abilities, especially his long term memory, since it was a selection recalled as a previously read selection. Although all of these responses were expressed as effect in personal terms of learning reflecting personal involvement, the one response (18A10) expressed in terms of actual personal identification may be considered to be a response indicative of a high degree of personal and emotional involvement of the text.

Humor as effect and as meaning of selections for a few students were also expressed in personal terms that reflected personal involvement. Both responses by students, one that explained the value of humor in her chosen story and one that recounted a funny incident in her chosen story, expressed what and how humor made their selections meaningful to them. Enjoyment of selections expressed in conjunction with learning or as humor seems to be a means of how personally involved students become in reading selections and thus how meaningful selections are to students.

Of the 37 categorized responses, the responses which seemed to reflect the least amount of personal involvement were the responses given by students (4) who, while expressing their responses in terms of effect, also stated that their chosen selections had no meaning for them. However, of these four responses, there was one student (5A10) who also added that he had read his chosen selection for entertainment, which implies some personal involvement. On the other hand, the responses categorized as meaning expressed by students in terms of text-self interaction (8) could be considered to be the largest group of responses indicative of a high degree of personal involvement with the text. In such responses the meaning of chosen selections which were focused on self or text were expressions of personal identification or of personal involvement with the text as text, especially the plot. Thus of the responses whereby the students focused on the self-aspect of the interaction, personal identification with the characters and their situations (4) and with the setting (1) were expressed. In particular, identification by these students as expressed in their responses was with personal or family problems, pet problems, or the Arctic setting. Personal involvement for these students was the experience of making the stories selected applicable to themselves and to their lives or vice versa. That is, by personalizing the stories, the selections chosen by these students became meaningful to them because these students seemed to attain a sense of place or a sense of personal identify. Personal identification expressed emotionally as indicated by tone, words of feeling, or elaboration of a similar personal experience further marked a high degree of personal involvement of the student with the text. Such personal involvement expressed in this way was evident in responses by three students (19A10, 9B13, 13B13) who also personally identified with their selections.

Involvement of students with the text as text was also an indication of a high degree of personal involvement. In such responses, students (3) retold the plots of their chosen selections. Because of the detail used in their retelling, it appeared that these students were attempting to re-experience the story, emotionally and intellectually. Also indicated was a possible identification with the characters and events of each story but this was not expressed in personal identification terms by these students. In other words, the responses of these students were expressions of the students' total involvement in stories both as a means of deriving meaning as well as expressing the meaning of their chosen selections.

All in all, personal involvement as a means of deriving meaning or expressing meaning by students was evident in 24 out of 33 responses given by the students who directly indicated that their selections were meaningful to them. Furthermore, a high degree of personal involvement was revealed when meaning was expressed in personal identification terms as occurred in 14 of these 24 responses or when meaning was expressed in emotional/intellectual terms often in conjunction with personal identification as occurred in 17 of these 24 responses. In addition, by relating personal involvement to the categories established for meanings expressed by students, it was found that although the largest number of responses (16) were expressed as message or morals, only 8 of these responses were also expressed in terms of emotional/intellectual personal involvement and personal identification mainly focused on morals or in one instance, theme. On the other hand, of the 14 responses that were expressed in terms of personal identification, there were 6 responses which were also categorized as text-self interaction (self) and as effect (learning). Similarly, of the 17 responses that were expressed in emotional/intellectual terms, there were 9 responses which were also categorized as effect (learning and humor) and as text-self interaction (self and text). Such results indicated that, as a group, personal involvement interpreted in these ways was more evident in students' responses expressing meaning as effect and text-self interaction than as morals or message.

In addition, personal involvement was evident even in students' responses (3) that expressed reasons for choosing selections which in two responses may also have been the meanings of their selections. Of these responses, two students (10B13, 4C13) also expressed their choice/meaning in emotional/intellectual terms which revealed personal identification by these students with their chosen selections. Thus, from what and how students expressed meaning of their chosen selections, it appears that meaning expressed as message or morals was important to a large number of students but that personal involvement in varying degrees expressed especially in terms of personal identification and/or emotion, made the meaning and perhaps the choice of selections for other students for other reasons equally important.(Refer to Table 3, Categories of Responses About Meaning, to further understand the relationships of how and what meanings were expressed by the students as a group).

Meanings in Chosen Selections According to English Streams

It may also be of interest to note that students from the two streams of English, English 10 and English 13, seemed to express the meaningfulness of their chosen selections in different ways. In regards to meaning expressed by these students, 20 out of 33 responses (60.6%) which explained students' chosen selections as being meaningful were given by English 10 students while 13 out of 33 responses (39.4%) were given by English 13 students. Of the 33 responses expressing meaningfulness, there were 16 responses (48.5%) that focused on meaning as message or morals and 17 responses (51.5%) that focused on meaning as effect and text-self interaction which were given by students in both English 10 and English 13. However, most of the responses, 13 out of 16 (81.3%), that focused on meaning on morals or message were given by English 10 students while a small number of these types of responses, 3 out of 16 (18.8%) were given by English 13 students. Similarly, most of the responses, 10 out of 17 (58.8%), that focused on text-self interaction and effect were given by English 13 students while a smaller number of these types of responses, 7 out of 17 (41.2%), were given by English 10 students. Also, most of the responses by English 10 students that expressed their chosen selections as being meaningful were focused on morals or message, 13 out of 20 (65%), with fewer responses by English 10 students being focused on text-self interaction and effect, 7 out of 20 (35%). Conversely, most of the responses by English 13 students that expressed their chosen selections as being meaningful were focused on text-self interaction and effect, 10 out 13 (76.9%) with fewer responses by English 13 students being focused on morals or message, 3 out of 13 (23%). A test for association was performed between assignment to English streams on the one hand and, on the other hand, whether or not descriptions of meaning relied on "messages and morals" or "effects and personal or emotional involvement". It is shown in Table 4.

Perhaps what is important to note is that 5 out of 16 responses (31.3%) which focused on meaning as message or morals given by English 10 students expressed meaning mainly as morals, while 2 out of 16 responses (12.5%) given by English 13 students expressed meaning mainly as morals.

In terms of percentage and the total number of responses given, the majority of responses and those given mainly by English 10 students expressed meaning that focused on morals or message (81.3%) rather than on text-self interaction and effect (58.8%) which were

Table 4. Chi Square Test for Association: English Stream and Orientation in Expression of Meaning

	English 10	English 13
Meaning Expressed in Terms of Messages & Morals	O = 13 E = 9.7	0 = 3 E = 6.53
Meaning Expressed in Terms of Effects and Personal Identity	O = 7 E = 10.3	O = 10 E = 10.3

Chi-Square = 5.54 df = 1 prob. = < .025

given mainly by English 13 students. However, in terms of percentage and the total number of responses given by students in each English stream, the majority of responses given by English 13 students expressed meaning focused on text-self interaction and effect (76.9%) and the majority of responses by English 10 students expressed meaning as message or morals (65%). Also, of the responses focusing mainly on morals as meaning, there were more responses given by English 10 students (31.3%) than by English 13 students (12.5%). In other words, while the majority of responses as a group were meanings expressed as morals or message, more responses by English 10 students expressed the meaning of their chosen selections as morals or message, and morals in particular, while more responses by English 13 students expressed meaning as text-self interaction and effect. The Chi-square value shown in Table 4 tends to indicate that the association is as real as it is apparent.

In order to further understand how meaningful students' chosen selections were to them, the responses of students in English 10 and English 13 were compared in relation to personal involvement often expressed in terms of personal identification and/or emotional involvement. Also, in order to determine how involved these students were in the various meanings that they focused on and expressed, a comparison of responses expressing meanings as personally-involving morals or theme was done. Table 5 distinguishes between the two streams, English 10 and English 13, along axes which compare categories of response for describing meaning. The categories and sub-categories are distinguished: "message and morals", "effects" subdivided into "learning" and "humor", and "text-self interaction," where there is a distinction between "focus on self" and "focus on text". But then the table details the number of responses which included statements that indicated (a) personal involvement; (b) a more coherent personal identification with the text; and (c) expression of emotional involvement with the text. That is, responses interpreted as personal involvement included meanings that students related to themselves in general and specific ways. That is, responses interpreted as personal involvement included meanings that students related to themselves in general and specific ways.

According to the total number of responses expressing meaning by students in each English stream, a larger proportion of responses by English 13 students than by English 10 students expressed meaning as personal involvement whether or not the responses that focused on personally-involving morals or theme were included in the comparison. Also, when the total number of responses expressing personal involvement in general were considered, more responses by English 13 students than by English 10 students expressed being personally involved with their chosen selections especially when only responses focused on text-self interaction and effect were included. However, more responses by English 10 students than by English 13 students indicated personal identification with their chosen selections especially when

Table 5. Differences Between English Streams: Categories of Response About Meaning and Personal and Emotional Involvement or Identification.

Categories of Response	**Number of Responses That Imply Personal or Emotional Involvement or Personal Identification**		
	Personal Involvement	Personal Identification	Emotional Involvement
Messages/Morals	Eng 10: 6 Eng 13: 2 Total: 8	Eng 10: 6 Eng 13: 2 Total: 8	Eng 10: 6 Eng 13: 2 Total: 8
Effects:			
Learning	Eng 10: 2 Eng 13: 4 Total: 6	Eng 10: 1	Eng 10: 1
Humor	Eng 10: 1 Eng 13: 1 Total: 2		Eng 10: 1 Eng 13: 1 Total: 2
Text-Self Interaction:			
Focus on Self	Eng 10: 2 Eng 13: 3 Total: 5	Eng 10: 2 Eng 13: 3 Total: 5	Eng 10: 1 Eng 13: 2 Total: 3
Focus on Text	Eng 10: 1 Eng 13: 2 Total: 3		Eng 10: 1 Eng 13: 2 Total: 3
Totals	Eng 10: 12 Eng 13: 12 Totals: 24	Eng 10: 9 Eng 13: 5 Totals: 14	Eng 10: 10 Eng 13: 7 Totals: 17

responses focused on personally-involving morals or theme were included. Also, more responses by English 10 students than by English 13 students expressed meaning and personal involvement in terms of emotional involvement whether or not responses focused on personally-involving morals or theme were included. However, when responses focused on personally-involving morals or theme were excluded, English 13 students expressed personal involvement and meaning as emotional involvement rather than as personal identification in slightly more of their responses.

For the most part, students in each English stream indicated different reasons for why their chosen selections were meaningful. However, personal involvement as meaning or as a means of expressing meaning which was evident in many responses by students in each English stream further revealed how meaningful the chosen selections were to them. By examining their responses in terms of including or excluding personally-involving morals or theme served as a means to compare how personally involved, generally or specifically, students in each English stream were in the various meanings they focused on.

Consequently, the responses given by English 10 students indicated that selections chosen were most meaningful when focused on message or morals. However, their responses also indicated that although students in English 10 may be equally or less personally involved when morals or theme as well as messages are excluded, there is nonetheless significant evidence of personal involvement in terms of personal identification and especially emotional involvement. On the other hand, English 13 students whose responses indicated that meaning was derived mainly from text-self interaction and effect revealed a high degree of general personal involvement especially when personally-involving morals or theme were excluded or when the total responses for English 13 were considered and personally-involving morals or theme were included. However, personal identification, particularly, and emotional involvement were evident to a lesser extent.

In comparing the responses by English 10 and English 13 students, then, more responses indicating that students' selections were meaningful to them were given by English 10 students than by English 13 students. However, English 10 students seemed to be more personally involved in general with their chosen selections when personally-involving morals or theme were included but that personal identification and especially emotional involvement were evident in either case. English 13 students seemed to be personally involved with the majority of their selections which they considered meaningful whether or not personally-involving morals or theme were included, and they did so mainly as general personal involvement. Likewise in a comparison of responses based on the total number of responses expressed as personal involvement, English 13 students seemed to be more personally involved generally especially when responses focused only on text-self interaction and effect were included. Personal identification and to a lesser degree, emotional involvement, were less evident in English 13 responses than in English 10 responses. All in all, these findings seemed to indicate that personal involvement, generally or specifically, was a significant consideration for understanding how meaningful students in each English stream found their chosen selections as well as why their particular meanings may have been important to them.

Students' Responses to Preferred Selections

In order to understand the type of literature which students in this intercultural setting prefer and why, students in this sample were required to provide written responses to the question: Which story (the given story or your selected narrative fiction) would you consider to be more meaningful to you? (Appendix D, page 272). A textual analysis of their responses was completed for the purpose of establishing a frequency of responses and a pattern of responses for the group. A frequency of responses was done to tabulate the number of student responses which indicated their preference for their chosen selections or for the given selection, "Damn Those Invaders" by Alootook Ipellie. (Refer to Table 2). The reasons given by students for their preferences were patterned according to categories and the categorization of the salient features of their responses. For reasons where students expressed more than one reason, parts of responses were usually categorized in various and appropriate categories. Otherwise, students' entire responses that elaborated one reason were categorized accordingly, and in a few responses with multireasons, the responses were kept in their entirety and categorized as a combined response or in the category that was interpreted as best typifying the response.

Consequently, in regards to the frequency of students' responses as to whether they preferred the given selection or their own chosen selections, there were 34 out of 37 students who gave responses. Of these 34 responses, there were 17 students who explicitly stated that "Damn Those Invaders" was their preference, while an equal number of 17 other students indicated that their own selection was their preference. However, considered within the group of students' responses stating a preference for their own selections were two responses by students (10A10, 2C13) who stated a preference for their own written stories instead of the stories they selected to read. Also included in this group of students' responses indicating a preference for their own selections were four responses in which the students (17A10, 2B13, 7B13, 10B13) expressed their reasons for preferences as the importance of student choice in reading. In these responses, the preference for students' particular selections which they chose to read was most often implied and not always compared to the given selection. Other students explicitly stated their preference as "Damn Those Invaders" or the particular selection they had chosen to read. In spite of indirect responses to the question perhaps due to the students' misunderstanding, to an ambiguously stated question, or to a conviction of how students feel about reading, such responses by these students were thus interpreted and included as being appropriate to the question and in particular to the responses stating a preference for the students' own selections. In general, the majority of students stated a preference in their responses with an equal number of students indicating a preference for their chosen selections or for the given selection.

In relation to students' explanations for their preference of selections, students' responses were patterned and categorized as thematic importance expressed in terms of story or self which focused on collective or personal identification, as enjoyment and as comprehension. There were 35 responses so categorized. Out of these 35 responses, there were a relatively large number of responses (24) which were categorized as thematic importance. Furthermore, of these 24 responses, there were a relatively large number of responses (11) expressed in terms of self that focused on collective identification.

4A10: I think the given story "Damn Those Invaders" was more meaningful to me. Well, to read and see how it seems, the Qallunaat are taking over the Inuit land. We do protest, but are we heard? No. I feel sorry for those greedy people. Just hope one day they'll grow up.

5A10: I think the story that was given to me has more meanings to me because I'm from the north, and it is more in contact on how much the white people have changed our ways of life, by chasing away our animals and making it harder for us to live. They take away our natural resources and we don't get anything back.

6A10: I think the story "Damn Those Invaders" is more meaningful to me because I'm from North and I would try to do something about it. It is true also. We have to start speaking for ourselves before other people take what we want.

19A10: Arlootoo Ipeelie's story was more meaningful to me because it was about the north and how white invated us.

24A10: I think the given story means more to me because the way we use to live will never come again or we will never experience living the hard tough way our grandparents use to live.

25A10: The one given to me because I found it brought out our attitudes to what we felt about the white Inuit situation in Iqaluit.

6B13: The given story means to me because it's based upon our fight.

3B13: I'd prefer to read the given story, because it is talking about northern problems on our wildlife and our land. If more people read stories like that people would understand what is really happening.

13B13: Those Damn Invaders is more meaningful to me, because I would rather have something done and then this story, and also it has involvement with me because it's the caribou we eat not waste, compared to reading a story, for a story we can just remember.

1C13: Damn Those Invaders

It is more meaningful to me because I have my feelings with the other inuit and how the Qalunat act towards them.

3C13: My opinion is that the story is more meaningful is Damn Those Invaders is because the truth is the Inuit are losing almost everything...I'm trying to say is that that story Damn those Invaders is saying that Inuit used to live in peaceful land.

Of these 24 responses categorized as thematic importance, there were a relatively smaller number of responses (7) expressed in terms of self that focused on personal identification.

8A10: The poem I selected would be more meaningful to me because I have thought about these question about everything in life. To me, the poem has a nice style to it and is more what I think.

13A10: I think the selected story is more meaningful to me. When I read it, it made me think for a long time...In a story I read I can detect throughout somethings that attract it to me...

16A10: The one that I picked out for myself because I can relate to it because hopefully it would be in my generation.

23A10: I would say the given story because it has to do with land that I live on. Also the people, the given story is against geologists. In my opinion, both sides make sense to me.

So the given story has much more meaning to me because the lady or the tiger is old and not on the land I live on.

5B13: The one I chose would be more meaningful to me because it interests me and I can relate to the things being said in the story, well not all of the things but a few things such as Arctic trails, northern lights, and the cold.

9B13: It is meaningful because an dog would help me if I was disabled.

3C13: My opinion is that the story is more meaningful is "Damn those Invaders"...I mean I get embarassed when Inuit don't go hunting and all they do is drink and take drugs...

The response of one student which was categorized as thematic importance was also considered to be expressed in terms of self but focused on both collective and personal identification which seemed inseparable.

4C13: I think the story Damn those Invaders is alot more meaningful because there is more life into it, more feeling, and it makes alot of sence, shows me where the Inuit stood years ago, I think the whiteman those days, should be shot. But then again my ancestors long ago went with them, so it is partly our fault but whitemen, should not take all our land, I think what they have is enough. They should look in their land, leave us alone. I really don't want the white men taking total control of us, if I could speak up to the community I would say

"Gov't if you want to stay here, with control, I think we have a right to ask you for what we need. For you have our land. We ask you for all the land in Baffin Island, the place where no buildings have been built, no white men have been, we ask you to leave alone all that, you can have what you already have, but you have made enough damage. We don't want you and the ?*G!6 taking anymore land, that is all we have and if you build anymore buildings, I'm sure we won't have anything left so get lost! Leave us!"

Of the remaining 24 responses categorized as thematic importance, there were a small number of responses (5) which were focused on story, the theme in particular.

2A10: I would say the story we read was more important because it talks about saving the land, animals, and the Inuit. My story the bet was just about a bet.
9A10: I say Arlooktoo's story is **alot** more meaningful because it's about the north and how the land for the animals is being assassinated.
18A10: The first story we read is more meaningful to me because it's the truth about the north. We could be able to learn from that story.
2C13: I think my story is more meaningful to me because it was talking about good friends the person can be.
1B13: The given story would be more meaningful because it tells about a grizzly and how two people survived the attack of the grizzly.

There were a small number of responses (7) categorized as enjoyment since students explained their preference of selections in these terms.

15A10: The story that I choose is more meaningful to me because I enjoyed it more.
21A10: I would prefer my selected story. I feel it has more narrative fiction. It is also more meaningful because of the more adventure topics.
17A10: I'd say the one I'd selected would be more meaningful for me is because I would be more interested in it. I don't like reading stories that are given to me by teacher's because they are not interesting at all.
2B13: I like to pick my own stories. It is good to read what you want.
If someone gave me a story to read and I wasn't interested, I wouldn't even read it. I would simply pick another story.
4B13: I would consider my selected narrative fiction to be more meaningful. It is more meaningful b/c I felt good reading it and the story in which I had no choice really wasn't great in fact it **sucked**!
7B13: The one I select for myself. Because that the kind I like to read to myself. I like reading the one I pick. The story I like to read is sometime better then the story given. I like read fact more the fiction like in Astronomy.
10B13: I'd consider the selected story more meaningful because its more interesting to read about Sasquatch instead of reading something that's a fictional story, I mean that is that I'm not saying I don't like fictional stories because I do like reading them. But I'm more interested in reading something that, is a true story.

Since preference for selections was also explained by students as comprehension, a small number of responses (4) were so categorized.

7A10: The one I selected means more because I understood it better and was less complicated to read.
10A10: My selected narrative fiction means more because I wrote it and because I understand it more better.
11B13: The selected narrative fiction is more meaningful to me because of how the author wrights it in easy to understand way, such as short statements and how the appearance of the people are created, small paragraphs, and short sentences.
12B13: The given story means more because there are more understanding words. The story selected had more difficult words.

In summary, according to the frequency of responses, there were 34 out of 37 students who gave responses to which selection they preferred, the given one or chosen one. Of these 34 responses, there were an equal number of students (17) who stated their preference for the selection, "Damn Those Invaders" or for the selection they chose to read. According to the pattern of responses based on students' reasons for their preferred selection, there were 35 responses categorized. While the majority of students' responses were reasons based on thematic importance (24), a relatively large number of these students' responses were also expressed in terms of self (19), and a relatively small number of these students' responses were also expressed in terms of story (5). Furthermore, of the responses giving reasons based on thematic importance and expressed in terms of self (19), there were a relatively large number of responses that focused on collective identification (11), and a relatively smaller number of responses that focused on personal identification (7). One other student's response based on thematic importance was expressed in terms of self but focused on a combined personal and collective identification which seemed inseparable. Other reasons for students choosing preferred selections were expressed in their responses and categorized as enjoyment (7) and comprehension (4). In considering the responses as a group, then, the reasons for why selections were preferred as expressed by the students in the order of decreasing importance were thematic importance, enjoyment and comprehension. Moreover, thematic importance expressed in terms of self focused especially on collective and/or personal identification was particularly notable in most responses. A small number of responses were focused on the theme of the preferred story expressed as story rather than as personal identification or experience. For the most part, the majority of the students' responses which explained why students' preferred selections were more meaningful to them were expressed in terms of identification, collective and/or personal, with a theme they considered important. In general, students as a group expressed their reasons for each preferred selection differently. Table 6 was established to show the reasons for students preferences in relation to the selections preferred.

For the most part, all of the reasons given by students who considered "Damn Those Invaders" as their preferred selection were based on thematic importance (18). In these responses, most reasons were expressed in terms of self (14), which focused mainly on collective identification (11), but also included personal identification (2) and a combined personal and collective identification (1). Only a small number of students who preferred "Damn Those Invaders" expressed their reasons as story and primarily theme (4). No students preferring "Damn Those Invaders" based their reasons on comprehension or enjoyment. On the other hand, most of the responses given by students preferring their own chosen selections were based on reasons of comprehension (4) and enjoyment (7). Six of the responses given by students preferring their own chosen selections were based on the reason of thematic importance, and five of these responses were expressed in terms of self that focused on personal identification. No responses focused on collective identification as an expression of students' preference for their own chosen selections. Only one response focused on story as a student's reason for preferring the chosen selection. Thus, although there were an equal number of students who preferred each selection, the given one or the student chosen one, there were slightly more responses favoring "Damn Those Invaders" according to the reasons given in students' responses. (Refer to Table 6).

What is important to note is that personal involvement was evident, for various reasons and in varying degrees, in all students' responses explaining why their preferred selection was more meaningful to them. Thus, personal involvement in terms of identification, personal or collective, was especially prevalent in responses by students who preferred "Damn Those Invaders" while personal involvement in terms of mainly enjoyment and comprehension was more prevalent in responses by students preferring their own chosen selections. Personal involvement

Table 6. Students' Preferred Selections and Reasons for Preference

PREFERRED SELECTION	Reasons for Preferences								TOTAL
	Thematic Importance						Comprehension	Enjoyment	
	Identification			Focus		Total			
	Collective	Personal	Both	Self	Story				
Damn Those Invaders	11	2	1	14	4	18	0	0	18
Own	0	5	-	5	1	6	4	7	17
Total	11	7	1	19	5	24	4	7	35

in terms of story was more evident in responses by students preferring "Damn Those Invaders" than in responses by students preferring their own chosen selections. Also, personal involvement in terms of thematic importance, either in relation to self or to the text, was expressed more by students preferring "Damn Those Invaders" than by students preferring their own chosen selections.

In order to further understand how personal involvement may have determined the meaningfulness of each preferred selection as expressed in students' responses, a closer examination of students' responses was done. According to the responses given, "Damn Those Invaders" was preferred because of the importance of the theme which most students expressed in terms of collective identification. That is, this story was considered meaningful by these students because it gave them a sense of identity of belonging to a cultural or a regional group of people. Most students expressed this identity in relation to stated cultural conflict with implied economic/political conflict, or to Inuit-white relationships. Two students (3C13, 24A10) in their responses expressed this group identity in relation to a change from within a culture. Terms or phrases such as "we", "us", "from the North", "our" and "other Inuit" were used in these responses to establish this collective identity with the Inuit who are dependent on the animals and land for their way of life. Another group was designated as "others" in these responses through the use of such terms or phrases as "white people", "whites", Qallunaat", and "other people". Important as a reason for preferring this selection and for collective identification was the perceived thematic reality of the story, stated or implied in all of these responses. In fact, in three responses which were emotionally expressed, students (4A10, 6A10, 13B13) provided personal comments of what should be done collectively about the situation in reality. In general, a high degree of personal involvement occurred in these responses where students collectively identified with the theme. Personal identification as a means of personal involvement in responses favoring "Damn Those Invaders" provided fewer students (23A10, 3C13) with similar meaningfulness. In both responses, personal opinions were expressed revealing that "Damn Those Invaders" gave one student a sense of place and the other student a sense of individual identity within a group. Personal involvement in the response (4C13) expressing inseparable personal and collective identification was also focused on the importance of the theme in "Damn Those Invaders". This story was meaningful to this student because it was considered to be informative and affective as well as a means for attaining a sense of identity, both as an individual and as a member of a cultural group. Emotional involvement with a theme regarded to be important and related to reality resulted in this student making a speech to address cultural conflict based on her experience. In this response as in others, expressed personal or collective identification with the theme were a means of making the selection "Damn Those Invaders" important to these students because it seemed to make their life experience important. The theme of "Damn Those Invaders" was important to three other students' responses (2A10, 9A10, 18A10) which expressed meaningfulness in terms of story. That is, the disruption of life in the North as the theme was considered to be true by these students and thus their reason for preferring this selection. However, although personal involvement was indicated in these responses, the value of the theme was expressed as story rather than as an experience.

Personal involvement was also evident in students' responses stating or implying a preference for their own chosen selections. Personal identification with the theme as personal involvement was important to a number of students. While focusing on genre (8A10), vocabulary (5B13), or the content of their selections (8A10, 13A10, 16A10, 9B13), students also related to the themes on personal terms. Thus, selections which allowed students to discover some understanding of themselves, their environment, or life were considered to be meaningful by these students and a basis for their preference. Such selections provided these students with a sense of self and for one student, a sense of place. Similarly, in the responses that were focused on the theme of story as story, students also expressed the value of their chosen selections as information, in particular, about friendship (2C13) or animal behaviour (1B13). Enjoyment in responses whereby students preferred their own selections was expressed in varying degrees of personal involvement with most responses indicating personal involvement as important for meaningfulness and preference. Thus, the experience of enjoyment in terms of involvement ranged from a general expression of enjoying a selection (15A10), to a particular enjoyment of the topic and genre (21A10), and to the emotional expressions of enjoying selections because they were the students' choice (17A10, 2B13, 4B13, 7B13, 10B13) which for two of these students meant a preference for true stories or non-fiction. These responses indicated that most students enjoyed and became personally involved to a high degree with stories if they were allowed to chose selections according to the students' particular interests. Personal involvement was also evident in students' responses where students chose their own selections based on comprehension. In these responses, preference or selections was expressed as general comprehension of written or read selections (7A10, 10A10) or in more specific terms such as vocabulary (12B13), syntax (11B13), or author's style (11B13). Although these reasons for preference were expressed mainly in terms of text, these responses did reveal personal involvement and meaningfulness because these students understood the selections they chose.

In general, the most common student response was an expression of preference in terms of personal involvement and in particular in terms of self. Out of 35 responses, 12 responses expressed personal involvement with the text in terms of text and/or self. Story structure as genre, narrative fiction and non-fiction were mentioned in responses focused on personal identification and enjoyment. Vocabulary or syntax were mentioned in responses focused on personal identification and comprehension. The theme of story as story was the focus in five responses. Furthermore, except for three responses dealing with theme as story, these responses were given by students who preferred their own selections. In other words, while relying on aspects of text or story to explain their preferences, usually their own choice of selections, most of these students also explicitly expressed their responses in terms of the student's sense of self. Responses by students who focused on the theme of story as story implied the student's sense of self. For the most part, the meaningfulness of preferred selections seemed to depend on students personalizing their stories for their own particular reasons such as perceived reality, student choice, comprehension and the importance of theme. According to responses given, it appeared that the selections which students preferred were those in which students attained a sense of identity or a sense of place which entailed personal and often emotional involvement. Reasons of personal identification expressed in many students' responses preferring either their own selections or the given selection were a means of establishing personal or cultural identity as well as the meaningfulness of preferred selections. Identification such as with a group of people in particular, as indicated by those preferring "Damn Those Invaders", also revealed a high degree of personal involvement by certain students because the story became applicable to real life and the students individual or collective identity. All in all, how students engage in reading seems to determine how meaningful they consider their selections and why certain selections are preferred.

North/South Distinctions

Students' responses to the question, Would you consider your selected story to be a "Northern" story or a "Southern" story? Explain why **you** think it would be that kind of story. (Appendix D, page 272) were examined in order to determine if North/South distinctions were made by students and if so, how important this distinction was in making stories meaningful to students. A comparison of these responses to those given to certain questions in the questionnaire (Appendix B, beginning on page 263) was also made in order to relate the general reasons for how and why students became involved in reading to certain reasons for how and why students become involved in reading stories distinguished as Northern or Southern. Also, the responses of students who explained their meaning and preference for the given story, "Damn Those Invaders" (Appendix C, page 268; Appendix D, page 272) which were based on it being considered a Northern story for various reasons, were also compared with reasons for North/South distinctions and its importance.

Patterns of responses were established from categories developed from students' responses based on salient features. Most responses in which students provided various reasons were usually categorized in parts and in accordance to the appropriate category. A frequency of responses was also used as a means for patterning responses.

Consequently, in regards to the question classifying the selections which students chose, all 37 students indicated some type of classification but only 34 students gave explanations. Thus, out of 37 students stating a classification, there were 28 students (75.7%) who classified their chosen selections as Southern stories, 2 students (5.4%) who classified their chosen selections as Northern stories, and 7 students (18.9%) who classified their chosen selections as either a Northern or Southern story which also included the classifications of both and neither.

The responses of 34 students who provided explanations for their types of classification were categorized in terms of elements of story, text and effect. Responses included in the category of elements of story were also categorized as setting, characters, plot and theme. Similarly, the category of text included responses further categorized as author and vocabulary. Since various responses were multi-reasoned and categorized accordingly, there were 44 responses categorized as students' explanations for North/South classifications of their chosen stories.

Accordingly, of the 44 responses categorized, there were 29 students' responses categorized in terms of elements of story. Of these 29 responses, there were 15 responses in which students focused on setting while making North/South distinctions.

2A10: This would definity take place in southern story because it took place in USA.

5A10: It is a southern story 'cause it takes place on a cruise ship somewhere down in the Pacific Ocean.

7A10: My story could have been a northern story or a southern story because I know it happened in the states but I don't know wheather it happened in Alaska or Souther State.

9A10: I consider this story as a Southern story because it happened down South on a farm.

10A10: I would consider this a Southern story. It's a southern story because vine's grow on the houses.

13A10: It is a southern story. Not that the exact location can be discovered but it strikes me as being south. No references are made either way but being in the olden days and visiting royalty, I expect it is a southern story.

15A10: This would definitely not be a Northern story because it took place in the States. It's this kind of story because it says so. It tells the setting.

17A10: ...and because where the boys lived, there were trees and all the southern places they were at.

23A10: This story is a southern story because it had tigers and large stadiums!

25A10: It was a southern story because I had mentioned that they lived in Alibama and that it was a Southern town.

2B13: I would consider my selected story to be a southern story because we don't have big factories to work in...

4B13: ...there was a train in this story and I haven't heard much of trains in the north.

5B13: I think this is a northern story because it talks about alot of things that relate to the north such as the midnight sun, northern lights, arctic trails, and the cold nights.

8B13: ...and it happens in school.

1B13: I consider the story to be a Southern story because there are no trees or grizzlies in the North. In the story, "At grips with a grizzly" the grizzly follows a man up the tree so I would call the story a Southern story.

The responses categorized as elements of story also included 9 responses whereby students focused on characters in their North/South distinctions.

9A10: ...And they way they talk like cowboys or texas people.

17A10: I'd say it was a Southern story because it had southern characters...

18A10: I would consider it a southern story because in the north, way back then, there were no judges or laws...

19A10: This is a Southern story and i can tell because we don't have mule's up north.

8B13: I would be a southern story because the character name is in english...

12B13: Either one, Southern or Northern, because anybody who wants a dog can get one even though there isn't a place for the dog, they have fur, most of the dogs and the fur keeps them warm the Northern or southern can eat anything.

13B13: A Southern story.

It explains in the story that there's a horse with other animals involved and I don't think a cow can live in the North very long.

2C13: I think it's a Southern story because Dracula don't live in the North...

3C13: The story I selected would be southern story because there's no goats in the North. Only goats live in south only.

In making North/South distinctions, the responses categorized as elements of story also included 3 responses whereby students focused on plot.

18A10: ...I think it would be that kind of a story because no one in the north would handle the devil in the way Daniel Webster did it. But still they would challenge the devil.

2B13: ...There is no big stories about the chemical spills here so I considered it as a Southern story.

4C13: I would say it is a southern story. I would say Southern because the little boy borrowed his fathers machine gun which his father had hidden after the way. Also because there are no tracker dogs here in Northern Canada (Baffin Island). And no Inuit had a machine gun for the war their.

Two responses were given by students who made North/South distinctions by focusing on theme as an element of story.

4A10: I think I would consider it in between. I mean this could happen anywhere in the world. How greed can invest in a person and take over and destroy.

8A10: ...I think this poem is asked by everybody therefore I would not want to consider it a Northern or a southern story. I would call it neutral.

Of the 44 responses categorized in relation to students' reasons for making North/South distinctions, there were 5 responses categorized as text. Of these five responses, there were four responses that focused on author.

6A10: I think its a Southern story because it's written by a Southerner.

7B13: I would consider southern story because the way they write. The way the author wrote the story. The way he wrote it, he gave alot of money away to the guy. The author seem to like gambling.

11B13: It could be either one of them, Southern or northern any type of writer can be different, but it could have been done by anybody who is creatable to make stories.

2C13: ...and the author's name don't look like he live in the North.

Only one response given by a student expressing a North/South distinction focused on the vocabulary of the text.

3A10: I'll say it was a Southern story because the long words he uses are long and they don't mean anything in up north.

Of the 44 responses categorized in relation to students' reasons for making North/South distinctions, there were 10 responses categorized as effect.

11A10: Northern or Southern doesn't make any difference to me so I can't classify it.

24A10: I would consider the story I chose as a southern story because it tells nothing about the north or anyone from the north.

3B13: It is a southern story. Because it doesn't even say a word about northern places or things.

4B13: I would consider my selected story to be about the south. It would be that kind of story b/c First I wouldn't read about the north if I had a choice and...

6B13: A southern story, it sounds southern.

9B13: I think this is a southern story because it sounds like it is from south.

10B13: I'd consider the story I read as a Southern story because, somewhere in California a lot of Big Foot or Sasquatch have been sighted, also in the newspapers, I've read about Big Foot.

1C13: Northern because it is my culture and I can learn more about it. And I don't want to move out of NWT. I love living in the North. And read someone's story from the north.

21A10: I would consider my selected story to be both, I feel that the characteristics of this story consist of both Northern and southern atmosphier.

16A10: I would consider this a southern story because the south is where I feel that all the scientific people are based for information.

In summary, according to the responses whereby students as a group gave reasons for North/South distinctions in selections they chose, there were 44 responses categorized in terms of story, text, and effect. Of these 44 responses, most responses, 29 (65.9%) were based on elements of story, while 10 responses (22.7%) were based on effect, and 5 responses (11.4%) were based on text. Furthermore, in relation to the 29 responses based on elements of story, there were 15 responses (51.7%) focused on setting, 9 responses (31%) focused on characters, 3 responses (10.3%) focused on plot, and 2 (6.9%) responses focused on theme. Similarly, in respect to the 5 responses based on text, there were 4 responses (80%) focused on author and one response (20%) focused on vocabulary. In reference to this frequency of responses, students gave reasons for North/South distinctions, in descending order of importance, based on elements of story, effect and then text. Also, setting was the most important element of story, followed by characters, plot and theme; while author was more important than vocabulary in terms of text and making North/South distinctions.

In further categorizing and analyzing these 44 categorized responses of students' explanations for their distinctions in specific terms of "Northern", "Southern" or "either", the results indicated that there were 35 responses (79.5%) specifying selections to be Southern, 2 responses (4.5%) specifying selections to be Northern, and 7 responses (15.9%) specifying selections to be either. As the majority of responses given by students were explanations for how and why their chosen selections were considered to be Southern stories, the percentage of responses based on elements of story, effect, and text were thus the highest in comparison to responses of stories specified as Northern stories or as either Northern or Southern. Therefore, considering the responses whereby students also specified their selected stories to be Southern stories, there were 24 out of 29 responses (82.8%) also based on elements of story, 4 out of 5 responses (80%) based on text, and 7 out of 10 (70%) based on effect. The ranking of importance of stories specified to be Southern in students' responses according to specific elements and aspects of text corresponded to the ranking of importance of the same for the group in general with setting (44.8%) and author (60%) being the most important. The difference was that there were no Southern classified stories based on theme. In comparison, stories that students classified as either Northern or Southern were also based on elements of story, 4 out of 29 responses (13.8%), with theme (6.9%) being the main focus followed equally by setting and character (3.4%). There were no responses for stories classified as either which focused on plot. Responses of either Northern or Southern classification of stories by students were also based on text, one out of 5 responses (20%) with author being the only focus, as well as being based on effect, 2 out of 10 responses (20%). Similarly, stories which students classified as Northern stories in their responses were also based on elements of story, one out of 29 responses (3.4%) and focused only on setting as well as being based on effect, one out of 10 responses (10%). There were no Northern classified stories based on text. Overall, students explained their North/South classification of stories in terms of elements of story, text and effect while classifying their selected stories as Southern, either or Northern in that order of importance. When the total number of group responses for each reason: elements of story, text and effect were considered in relation to specific classifications, then, the following results for the group in general occurred: elements of story were most important as reasons for classifying stories as Southern, that text and effect were equally important but to a lesser degree as reasons for classifying stories as either Northern or Southern, and that effect was most important but to a very small degree as a reason for classifying stories as Northern.

In respect to determining the importance of elements of story, text, and effect to groups of responses for each particular classification, an analysis within each group was done. Therefore, out of 35 responses whereby students classified their chosen selections as Southern, there were 24 responses (68.6%) based on elements of story, 4 responses (11.4%) based on text, and 7 responses (20%) based on effect. Setting (37.1%) was the most important element of story and author (8.6%) was the most important aspect of text. Within the group of 7 responses whereby students classified their selections as either Northern or Southern, there were 4 responses (57.1%) based on elements of story with the main focus on theme (28.6%), one response (14.3%) based on text and focused only on author, and two responses (28.6%) based on effect. Within the group of two responses whereby students classified their selections as Northern, there was one response (50%) based on elements of story and focused only on setting, and one response (50%) based on effect. According to these results, elements of story was the most important reason for students' distinguishing stories as Southern and either while being a reason that was almost 20% more important for the group of responses specifying their stories as Southern. Important to responses distinguishing stories as Northern were the reasons of elements of story and effect which were of equal importance. Also, the main element of story focused upon was setting for groups of responses classifying their selections as Southern and to a lesser degree for Northern selections, while theme was the focus for groups of responses classifying students' chosen stories as either Northern or Southern.

The importance of various reasons provided by students in distinguishing their chosen selections in terms of Northern, Southern, or either depended on how their responses were analyzed. Thus, in comparing the results from an analysis of responses within each group based on total responses for each specific classification to those obtained from analyzing responses given by students based on the total number of responses for each while noting their specified North/South distinctions revealed important differences. For instance, to the group of responses distinguishing stories as Southern, the reason for elements of story focused on setting was important but to a lesser degree than when the results based on total responses for each reason while specifying North/South distinctions were considered. To the group of responses distinguishing stories as either Northern or Southern, elements of story focused on theme became the most important reason rather than the reasons for text and effect as indicated when total responses for each reason, while specifying North/South distinctions were considered. To the group of responses distinguishing stories as Northern elements of story focused on setting and effect became the most important reasons rather than text as indicated when total responses for each reason while specifying North/South distinctions were considered. In general, the ordering and degree of importance of reasons changed in this comparison of results. However, what was evident was that elements of story were important in both types of analysis but not always to responses distinguishing stories as either or Northern. That is, as a reason for North/South distinctions, elements of story was most important to the group in general and in responses where students distinguished their stories as Southern. Furthermore, all of the various reasons used by students for distinguishing stories were still most important to responses classifying stories as Southern but to a lesser degree than when total responses for each reason while specifying North/South distinctions were considered.

In conclusion, according to the responses given and the various analysis done, all students stated a type of North/South distinction of their chosen selections, and as a group, students stated their distinctions as Southern, either Northern or Southern, and Northern in that order of importance. In regard to students' explanations of their North/South distinctions without noting their actual classifications, results revealed that the reasons given in responses in order of importance for the group in general were elements of story, effect and text. Setting as an element of story and author as an aspect of text were the main focuses for the group in general. When students' particular classifications and explanations based on reasons of elements of story, text, and effect were considered in relation to the total number of responses for each reason and to the total number of responses for each classification, then elements of story were important to the group in general and especially to students whose responses specified their chosen selections as Southern. However, depending on the analysis of students' responses, there were differences in the order and importance of reasons given for North/South distinctions especially in relation to selected stories classified as Northern and either Northern or Southern. All in all, students indicated that they do make North/South distinctions and that their reasons are based on elements of story, effect and text which vary in importance in accordance to the type of story being specified and to how students interpreted the terms "Northern" and "Southern". In other words, a North/South distinction for these students was a meaningful distinction especially if they provided an explanation for their awareness.

The Meaning of North/South Distinctions

In order to further understand the importance and the meaning of North/South distinctions based on the reasons of elements of story, effect and text as given by students in their responses, a closer examination of the categories of responses was done. Consequently, students' chosen selections classified and explained as Southern by the majority of students were based on elements of story, effect and text. In relation to elements of story these students focused on setting, characters and plot but not theme.

Setting, as the main element of story focused upon in the responses of these students was expressed in terms of place: names of countries or States such as the USA (2A10, 15A10, 25A10), Southern towns or places, specifically and generally (9A10, 17A10, 25A10), or oceans (5A10). Setting as places of living or working (9A10, 2B13) or of sport (23A10) which students stated or implied as not being found in the North also supported students' Southern classification. One student (8B13), however, did mention "school" which is not atypical of the North. Modes of transportation such as "trains" (4B13) and "cruise ships" (5A10) were specific settings considered to be particular to the South by these students. Other students explained their Southern classification by mentioning details of setting such as particular vegetation (trees [17A10, 1B13] and vines [10A10]), or particular animals (tigers [23A10] and grizzlies [1B13]), which they also stated or implied did not exist in the North. Setting as time with the implication of a way of life no longer present was a reason for one student (13A10) to consider her story as Southern.

Character as another important element of story for students classifying their selections as Southern was expressed in both general (17A10) and specific terms. Details pertaining to character such as dialect (9A10), English names (8B13), and who characters were and where they lived (2C13, 18A10) were important as students' considered them to be different and thus Southern. Animals that were characters in students' chosen stories (19A10, 13B13) were also considered to be Southern because they couldn't be Northern. Likewise, plot as another element of story and interpreted in terms of events was considered in responses by students (18A10, 2B13, 4C13) to be possible only in the South and therefore students classified their stories as Southern.

Another important reason given in students' responses for classifying their selected stories as Southern was effect, which was expressed generally or specifically. In general terms, students stated their selections to be Southern (6B13, 9B13), or to be Southern because their stories were not considered to be Northern (24A10, 3B13). In specific terms, students explained their stories to be Southern because their preference in reading did not include Northern stories (4B13), or they had read other material which proved that the students' selected story occurred in the South (10B13), or they considered the South to be a place for scientific people doing studies (16A10).

A third reason used by students in their responses for classifying their selections as Southern was text. Author, as the main aspect of text, in students' responses was expressed generally as Southern (6A10) or as Southern in more specific terms of style and topic (7B13) or a Southern name (2C13). Vocabulary, as another aspect of text, was considered to be difficult and not relevant to the North in the response of one student (3A10).

In relation to students' chosen selections, which were classified and explained as Northern by a few students, North/South distinctions were based only on elements of story, primarily setting, and on effect. According to the response of one student, his chosen selection was considered to be Northern because it dealt with details of a Northern environment or setting (5B13). The other student explained his Northern classification in terms of effect since he loved the North which included reading about it (1C13).

In respect to the reasons used by students to classify their chosen selections as either Northern or Southern, all elements of story excluding plot, the aspects of text, and effect were given as explanations. Thus, theme, as the most important element of story for students considering their chosen stories to be either Northern or Southern, was expressed in terms of universal themes of greed (4A10) and the common question of creation (8A10). Setting was another element of story focused on by one student (7A10) who classified his story as "either" because he considered his story to take place in the USA but whether it was a Northern or Southern state was undecided. Character as an element of story was expressed as a reason for classifying a chosen story as "either" by one student (12B13) because the animal character, a dog, is found anywhere and has similar characteristics regardless of where it lives. In terms of distinguishing chosen stores as either Northern or Southern based on text, the author only was focused upon in only one student's response (11B13). Because a story is the creation of an author, this student implied that the origin of the author and the content of his story were not a matter of Northern or Southern. Effect as a reason important to students distinguishing stories as "either" was expressed in terms of indifference (11A10) or of inclusion, because of a common atmosphere (21A10).

In summary, a closer examination of categories of students' responses revealed how and why students made North/South distinctions. Therefore, of the 44 responses given by students who explained their North/South distinctions of their chosen selections, there were 37 responses given which expressed support and importance of a Northern classification and a Southern classification. Other responses (7) in which students explained their selected stories as "either" nonetheless considered the distinction, but expressed it as being equally important or not very important according to what they focused their distinction on. In all responses given, students explained their North/South distinctions, based on various reasons of elements of story, effect and text which were expressed in general or specific terms. In responses whereby students distinguished their chosen stories as Southern, elements of story including setting, character and plot; effect; and text including author and vocabulary were the bases of their classification. In responses whereby students distinguished their chosen stories as Northern, setting as the only element of story and effect were used. In responses wherein students distinguished their chosen selections as "either", theme, setting and character as elements of story; author as an aspect of text; and effect were important. In general, although various reasons in terms of elements of story, effect and text were given by students, such means of expression revealed not only how students may read a story but how they interpret "Northern" and "Southern".

Consequently, according to the responses given by students distinguishing their chosen selections as Southern, students described "Southern" in terms of setting: place names, transportation, vegetation and animals; in terms of characters' and authors' names, types of characters and how they talked; in terms of plot as in events that haven't happened or couldn't happen in the North; in terms of text as vocabulary and author's style or topic that are not common in the North; or in terms of effect as a preference for the South or as presumed knowledge of events or a type of life found in the South. Most responses given by these students indicated that since these particular details were not Northern, then they must be Southern and in this way, such details supported the Southern classification of their chosen stories. Similarly, in other responses, students expressed their Southern interpretation of details as being specific to the South, while implying they were not Northern and thus were the basis of the Southern classification of their chosen stories. Therefore, a North/South comparison, either stated or implied as a means of classifying their chosen selections as Southern, was evident in students' responses.

Also evident in these responses in which students classified their chosen selections as Southern were student's concepts of "Northern" and "Southern". "Southern" for these students was interpreted to mean a location south of the 49th parallel or the 60th parallel, as well as details in life or the story that were not typical of the North as they know it. That is, "Southern" for these students seemed to mean that which is not Northern, and paradoxically, while explicitly or implicitly expressing their Southern classification in this way, students also expressed or implied their concept of "Northern" and their perception of the North. At the same time, "Southern" seemed to mean that the details used by students in their responses were the students' implied or stated perceptions of the South. In general, through implied or stated North/South comparisons, students in their responses described their concept of "Southern" which also involved descriptions of their concept of "Northern", perhaps even in responses where "Southern" was expressed only in details specific to the South. In other words, in describing one term, students seemed to also be explicitly or implicitly, describing its opposite term which revealed students' perceptions of both the North and South.

In responses whereby students distinguished their chosen selections as Northern, reasons were focused on details of the Northern setting or on how they felt about the North. However, while making statements about how they perceived and described their concept of Northern, perhaps these students also implied that the "Southern" concept did not include these details and their interests. Thus, as with the students who classified their chosen selections as Southern by expressing one term while implying another, these students while expressing their "Northern" concepts were also implicitly expressing their "Southern" concepts.

In contrast, the responses whereby students distinguished their chosen selections as "either" seemed to indicated that students' concepts of both "Northern" and "Southern" were equally applicable to the reasons they focused upon. Therefore, theme, setting, characters, author and effect were specific reasons used by these students in considering a North/South distinction; however, they were expressed in terms of universality, commonality, or even indifference. By expressing their North/South distinction in these ways, students were also revealing their concepts of Northern and Southern as well as their related knowledge of humanity, geography, writing, and personal interests that transcended the specific limitations of a Northern or Southern classification. All in all, in reference to the various classifications, students' responses revealed that the North/South distinction was an important consideration for students in expressing how they read their selected stories and what their concepts of Northern and Southern entailed, whether they were stated or implied. Moreover, these responses indicated certain involvement by students in their chosen selections that revealed how they related to fiction in terms of story, of reality or of self.

Comparisons of North/South Responses and Other Related Responses

When responses dealing with the North/South distinctions of students' chosen selections were compared to their responses based on certain questions in the questionnaire and on questions related to "Damn Those Invaders", there were similarities as well as differences especially in relation to the importance of story, engagement in reading, reality and identity as aspects which contributed to how students create meaning in literature. In respect to the questionnaire (IIK) and story, students' indicated their ranking of reading stories by Southerners about the South as first choice, stories by Northerners about the North as second and third choice, stories by Inuit as second choice and stories of the North by non-Northerners as fourth choice. In responses to the North/South distinction, the stories selected by the students were considered by them to be Southern except for two selections which students classified as Northern and seven selections which students classified as either Northern or Southern. The classification and preference of stories in terms of North/South distinctions seemed to depend on how stories were read and how "Northern" and "Southern" were interpreted.

In responses of a North/South distinction, students selected details to support their Northern or Southern classifications. Accordingly, for the group in general, elements of story including setting, character, plot and theme; effect; and text including author and vocabulary in that order of importance were given in their responses. In comparison, the group of responses based on the questionnaire (IIS) indicated in order of importance the following elements of story: plot, character, theme, setting (place, time). Also in choosing and reading stories, they focused on the following aspects of story: elements of a story, types of story, and the author. Therefore, elements of story was important as a reason for establishing meaning in literature for the group according to responses to both the questionnaire and the North/South distinction in students' chosen selections but the ordering of importance, because of the differing importance of setting, was different.

Furthermore, elements of story included in students' responses revealed how students engaged in reading which was evident in responses of the North/South distinction and in the questionnaire. That is, elements of story were not only reasons for meaning in literature but they were a means for establishing meaning through involvement. According to various questions in the questionnaire, students indicated that story elements were reasons for liking (II T) or disliking stories (II U) or that aspects of story were reasons for continued or cessation of reading (II X). Likewise, engagement in reading in terms of involvement with the text was also indicated in responses to North/South distinctions as students explained their Northern or Southern classifications in terms of elements of story. Other common ways of becoming involved with the text and establishing meaning were effect and text as indicated in responses by students making a North/South distinction and in responses to some questions in the questionnaire. Therefore, involvement with the text expressed as effect was especially important to students as a reason for liking (II T) and disliking stories (II U) or for cessation of reading (II X). Text in terms of author and vocabulary were reasons for involvement in students making North/South distinctions, while physical features of the text was expressed in students' responses as a reason for disliking stories (II U). Involvement as comprehension and/or learning were also common reasons expressed for disliking (II U) or liking stories (II T), or as a reason for reading (II Y) in the questionnaire while similar reasons may have been implied in responses for North/South distinctions. Similarly, students expressed degrees of involvement as a reason for reading (II Y) which was evident in responses for North/South distinctions but was not stated as such. Other reasons for involvement expressed in responses to the questionnaire were not indicated in responses to the North/South distinction; interest and curiosity (II X), excitement (II X), enjoyment or entertainment (II Y), or external conditions (II T, II X). Evident in the comparison of responses to the questionnaire and to the North/South distinction was that students engage in reading in a meaningful way by becoming involved dependent on various reasons for reading which included primarily aspects or elements of story as well as effect. That is, involvement was important to students as a means of making literature meaningful to them.

Reality as an important concept for the creation of meaning, whether stated or implied, was common in responses given by students to some questions in the questionnaire and to making North/South distinctions. In reference to the questionnaire, reality or truth was a consideration for students explaining their dislike of a story (II U). Students' distinction between fiction (II H) and non-fiction (II I) involved the importance of reality. In responses where students explained their North/South distinction, the students' perceptions of reality within the story or related to the students' knowledge or experience of the North or South was evident in support of their classifications. While truth or reality in stories was stated as being more important to some students than others, for the most part students made literature more meaningful if it was compared to the reality within the students' context of knowledge.

Identity as a means of creating meaning in literature was expressed in various ways in students' responses to the questionnaire and to the North/South distinction. In general, responses that focused on self in the questionnaire dealing with disliking (II U) or liking stories (II T) or cessation of reading (II X) were expressions of a students' personal identity established in reading or responding to literature. Likewise, responses given by students making North/South distinctions expressed an identity not only through reasons focused on effect but through reasons based on elements of story, and text as well. That is, while explaining their classifications, students were also explaining their sense of self in relation to details of a particular region or way of life perceived to be typical of the North or South. For the most part, the identity expressed by students making a North/South distinction was a Northern one, either directly or indirectly, which could further be considered to be a collective as well as an individual identity. Generally, identity was most often implied in other students' responses where expressions of what was particularly meaningful to each student were given but which indirectly revealed the students' sense of self in relation to fiction.

In general, through a comparison of responses to the questionnaire and to North/South distinctions, the importance of story, engagement in reading, reality, and identity were expressed as aspects that contributed to how students created meaning in literature. What was also evident in this comparison of responses was that these aspects were inter-related because they were an indication of students' interactions with the text. Thus, while giving meaning to the text, students were also giving meaning to themselves and sometimes to others.

The creation of meaning understood in this way was most evident in responses given by students in their explanations of meaning and meaningfulness to specific reading assignments (Appendix C, D), and to "Damn Those Invaders" in particular. Although personal involvement in terms of personal identification and emotional involvement was evident in responses given to students' chosen selections, such means of involvement were most important in responses given to students' interpretations of "Damn Those Invaders" and to their stated preference for this story. In respect to the importance of the story "Damn Those Invaders" for those students who preferred it or for the majority of students who found it meaningful, the responses expressed by these students indicated that students had considered the Inuit/non-Inuit conflict and invasion of the North to be a significant theme as they had emotionally and personally identified with it. While personalizing the story in this way, students expressed an individual and collective identity as being a member of a cultural group, primarily Inuit, or a group of people, "Northerners" defined by a way of life in a Northern region. In other words, these students related to the story to their perceived reality, and meaning or preference was expressed in a way in which the students' understanding of themselves in relation to others and their environment was revealed. That is, this story became a means for students to express their sense of self or of place in their responses which for most students entailed a description of that which is Northern and distinct from that which is Southern. By expressing meaning in terms of identity, these students also developed and expressed their concepts of story and fiction.

In comparison, a similar interaction between text and students was evident in students' responses where students made a North/South distinction of their chosen selections. In these responses, students based their reasons of distinction mainly on elements of story, focused on setting as well as effect and text. However, through personal involvement and identification with the story, students also related their reasons to their perceived reality thereby describing that which is Northern and that which is Southern as being distinct, in most cases. Furthermore, as a North/South comparison was stated or implied in students' responses, most students while describing Southern also implied or stated that which was Northern. In other words, these Southern and stated or implied Northern descriptions were a means of establishing a collective identity, mainly a Northern one, based on regional differences and students' perceptions.

All in all, choices of stories based on a Northern or Southern distinction and classification was important for students to consider their chosen selections or "Damn Those Invaders" to be meaningful. In the process of making North/South distinctions and expressing their perceptions of "Northern" and "Southern", students revealed a high degree of involvement with their stories through emotional involvement and identification, either personal or collective, by relating various aspects of story to the students' perceived reality of others and of themselves. In general, these responses to "Damn Those Invaders" and to making North/South distinctions in students' chosen selections indicated that the concepts of "Northern" and "Southern" in literature was important for students' involvement in reading in terms of identification and reality in order for literature to be meaningful. While similar reasons for reading and liking or disliking stories were given in students' responses to the questionnaire, the main difference was in the importance of collective identity, cultural or regional, which was most evident in students' responses to "Damn Those Invaders" and to making North/South distinctions in their chosen selections. For the most part, North/South distinctions made by students was a means for students not only to establish a meaning **of** fiction but **through** fiction, and so was meaningful.

CHAPTER VI: RESPONSES TO STUDENT-WRITTEN STORIES

In order to further understand how and why students create meaning in literature, students were required to write their own fictional stories for other Grade Ten students in the North. Students' concepts of story, various influences on their writing, and the value of students writing stories, and of reading student-written stories, were determined from their responses to questions pertaining to writing in the questionnaire (Appendix B, beginning on page 263) and to the writing component of the study (Appendix A, page 255). Students' responses to these groups of questions were analyzed according to how students answered the questions and to what categories the researcher established from the responses given. Patterns of responses including some frequencies were also done for these responses. A comparison of responses given to the questionnaire and writing component was also done, to ascertain similarities and differences of students' attitudes towards writing stories in general and toward specific stories which they wrote.

Questionnaire Responses About Writing

In respect to question IV in the questionnaire, students were to rank the importance of various sources that influenced their writing. The results of this ranking for the group in descending order of importance along with the means for each source of influence were as follows:

Personal experience	3.51
Family	4.76
Values/Attitudes	4.88
Peers	5.44
Journals/Diaries	5.51
Teachers	5.59
Travel	5.78
T.V.	6.32
Radio	6.71
Newspapers	7.59

Such ranking of sources indicated that in writing, students considered various influences which varied in importance. Students also ranked these sources as influences in their reading (Chapter IV, p. 81), and a comparison of these results further revealed how students were effected by these sources. While personal experience, family, and values/attitudes were ranked as the most important sources influencing students reading and writing, the major differences in results were in the ranking of peers and teachers. Peers and teachers were ranked as being more important in students writing than in their reading: peers were ranked fourth instead of fifth, and teachers sixth instead of ninth. People in general were more important influences to students as a group in their writing than in their reading. On the other hand, media resources were ranked to be slightly more important to students in their reading rather than in their writing. It should also be noted that while the provided sources of influence were important in accordance to students ranking, specific influences in reading and writing such as the following were given by students: school, religion, sports, idols, animals, and music.

In relation to the questions (III A-G) in the questionnaire, students' responses were analyzed and categorized in order to address particular research questions. Therefore, to address which genre, prose fiction or poetry students preferred to write, the responses to the following questions in the questionnaire were considered:

IIIA. Do you like to write stories? If so, what do you like to write about? Explain.
IIIB. Do you like to write poetry? If so, what do you write about? Explain why.

To address the awareness and influence of audience on students' writing of either prose fiction or poetry, the responses to the following questionnaire questions were considered:

IIIC: Do you like to have stories read by others? Explain why.
IIID: Do you like to have your poems read by others? Explain why.
IIIE. If you know your story or poem will be read by someone, will you still write what you intended to write? If not, explain what you would change.
IIIF. Do you like to read the stories or poems written by your classmates? Yes ( ) No ( ) If not, why not? If yes, why?

To address the influence of writing on reading, the responses to the following questionnaire questions were considered:

IIIG. Do you think writing stories or poems helps you understand novels any better? If yes, how so?

Consequently, in regards to the question (IIIA) in which students were asked to indicate and explain whether they liked to write stories, there were 39 out of 41 responses (95.1%) given. Of these responses, there were 18 responses (46.1%) that indicated a "yes", along with explanations. The explanations given for liking to write stories were categorized in terms of topic, type of stories, imagination, and experience. Most of these responses (11) were based on topic as a reason.

6A10: I like to write about life in teenage years, problems and fiction.
8A10: Yes. I mainly like writing about mystery and people my own age.
2B13: I like writing about my past some made stories and about the Inuit culture.
6B13: Sports. My main interest.
8B13: Adventure.
11B13: I like to write stories, about people or animals.
4C13: Teenagers, because what you are imaging is how some teenagers are these days. Make them anything.
25A10: Yes, I like to write things nobody has ever read before.
14A10: Yes, I like to write about whatever comes to my head.
12B13: Yes, I like to read about life.
16A10: Yes I do and it depends upon the way I am feeling.

A small number of responses (3) based on type of stories as a reason was also expressed.

21A10: I like to wright about fairytales or fiction that might just come true some day.
7B13: I like to write about science fiction.
10B13: Fictional, its the most funnest to write about.

Imagination as a reason was expressed in a few responses.

10A10: I like to write on my Imagination.
3C13: Yes, I like to write stories because it's fun writing a story, having imagination.

Experience, either one's own or that of others, was also a reason for a few other students.

23A10: Yes. My past experiences.

4B13: I like to write about things that happen with my friends only I put alot more fantasy in it.

There were 12 out of 39 responses (30.7%) given by students which indicated that they did not like to write stories; however, not all provided explanations. A small number of responses (5) merely stated "no" in various ways.

1A10: No
2A10: Not really
7A10: No
17A10: No
9B13: Nope!

In the remaining responses (7), students provided explanations for not liking to write stories but they provided a variety of reasons related to their perceived ability or attitude toward writing.

9A10: I'm never interested in writing because I never know what to write about.
11A10: I don't usually like writing stories because I get stuck for words.
3B13: No, it takes too much time.
5B13: No because I am not too creative and imagination.
22A10: I don't like to write stories.
24A10: I don't like to write stories because it gets complications.
1B13: Nothing I don't like to write stories.

Nine out of 39 responses (23.1%) were given by students who expressed liking to write stories as conditional or sometimes.

4A10: Sometimes. Something northern: something that has to do with teenage life.
18A10: Sometimes. About romance of my own experience.
15A10: Sometimes, I like to write about funny things.
5A10: Not really, but I like making stories that are sort of funny and full of imagination.
19A10: Sometimes, i do. I usually write about how i feel or a fiction story.
13A10: Sometimes I like to write. Other times I have a mental block and can't. When I write I like to write about everything.
1C13: Depending on what I would like to write.
2C13: When something came up to me.
3A10: Yes/No. Friends; fiction

In summary, there were 95.1% total responses given by students to question IIIA. Of the total responses, there were 46.1% of them in which students indicated that they did like to write stories. The explanations favoring the writing of stories were based on reasons expressed in terms of topic, type of stories, imagination, and experience. There were 30.7% of the total responses to the question whereby students indicated that they did not like to write stories and they expressed their reasons in terms of perceived ability and their attitude toward writing. There was a smaller percentage of responses (23.1%) to this question which indicated that students liked to write stories but in accordance to certain conditions pertaining to particular topics of choice, types of writing, or whether they felt like writing.

In general, most students indicated that they did like to write stories based on individual preferences. For those students who didn't like to write stories, their responses revealed that the students perceived themselves as not having enough creative ability (5A10), imagination (5A10), or ideas (9A10), inadequate vocabulary (11A10), or a dislike for writing stories in general or because writing took too much time (3B13) or it became difficult (24A10). Students who conditionally liked to write stories expressed reasons similar to those given in responses for liking or disliking the writing of stories.

In regards to the question (IIIB) in which students were asked to indicate and explain whether they liked to write poetry, there were 37 out of 41 responses (90.2%) given. Of these responses, there were 24 responses (64.9%) whereby students indicated that they did not like to write poetry, but not all of these students provided explanations. Thus, 10 of these responses (41.7%) were simply expressed as "no" or "not really". The remaining 14 responses (58.3%) given by students were explanations for why they didn't like writing poetry and they were expressed in terms of perceived ability, and affect or effect. Responses (7) expressed in terms of perceived ability were as follows:

5A10: I don't like writing poetry because I find it very hard.
16A10: No, Because I cannot rhyme.
18A10: No. Because I don't know how to write poems.
19A10: I don't normally write poetry because I don't really know how to write one.
7B13: No because I'm not go on it.
6A10: I don't write poetry.
6B13: No, I don't write poetry.

Responses (7) expressed in terms of affect or effect were as follows:

24A10: I don't like writing poets because they bore me.
3C13: No. because it's boring.
8B13: I don't like poetry.
2C13: I don't like to write poetry.
4B13: NO, "I'm no FAG".
2B13: I don't like writing poems because they words start to confuse me.
1B13: Nothing.

There were 10 out of 37 responses (27%) given by students who indicated that they did like to write poetry, and all of them provided explanations expressed in terms of topics, perceived ability or style.

7A10: I write just about anything.
21A10: Yes, I like to write mostly about romance.
25A10: Yes, I like to write about happiness.
3B13: Yes; I write something that is funny.
12B13: Yes. I like reading poetry about LOVE.
1C13: I've wrote one poem about drugs and I would love to do it again in a different subject.
4C13: I write all kinds. I do not have main reasons. I don't know.
9A10: I like poetry but it's hard to write.
13A10: I find poetry too challenging because I'd like to compare it to other works I've read. In poetry, I'd write about meaningful things.
23A10: Yes. Rhyming words that I like or non-rhyming words to get a point across.

A small number of responses 3 out of 37 (8.1%) were given by students who expressed that they sometimes liked to write poetry.

8A10: I sometimes like to write poetry. Only when I'm in a great mood and it's about something funny and it rhymes.

15A10: Sometimes. Mostly about things that are bothering me.
4A10: No. Sometimes about how I see life.

In summary, there were 90.2% total responses given by students to question IIIB. Of the total responses, there were 64.1% of them in which students indicated that they did not like to write poetry. While a fairly large percentage of these responses were stated in a variety of ways of saying "no" (41.7%), other responses (58.3%) were explanations for students not liking to write poetry based on reasons of perceived ability, and affect or effect. On the other hand, almost one-third of the total responses (27%) were responses where students indicated that they did like to write poetry, and their explanations were based on reasons of topics, perceived ability and style. Only a few responses (8.1%) were indicative of students sometimes liking to write poetry and why.

In general, most students indicated that they did not like to write poetry because they thought they didn't have the ability in general or more specifically, because they couldn't use rhyme (16A10), or that they found it difficult (5A10). Other students generally didn't like poetry (8B13, 2C13, 1B13) or they found poetry boring (24A10, 3C13), confusing (2B13) or effeminate (4B13). For students who liked or sometimes liked to write poetry the reasons given were that they liked to write poetry generally (4C13, 7A10) or more specifically, because of particularly chosen topics or styles (21A10, 25A10, 12B13, 1C13), the challenge (13A10, 9A10) or as a means of writing something meaningful (13A10, 23A10, 4A10), funny (3B13, 8A10), or expressive of a mood (8A10, 15A10).

In regards to question (IIIC) in which students were asked to indicate and explain whether they liked to have their stories read by others, there were 38 out of 41 responses (92.7%) given. Of these responses, there were 15 responses (39.5%) which indicated that students did not like to have their stories read by others and most of these responses except for two responses (17A10, 9B13) were explanations expressed mainly in terms of affect, implied or stated, and of effect. Thus, responses (11) where students expressed their reasons in terms of affect were as follows:

7A10: No. Because I get embarresed.
11A10: Not particulaurly. Because it embarasses me for other people to read it.
24A10: I don't like people reading my stories because they might think its a stupid story.
3B13: No, because it's embarrassing.
7B13: No, because it is embrassing.
11B13: No, it makes me feel uncomfortable.
14A10: Not really, but if they want to read them I'm not going to make a big fuss over it.
25A10: No, most of my stories are stupid but mean something. The way I write usually shows how I am feeling which no one can see.
17A10: No. Because they are usually stupid stories.
4B13: No b/c they are MY stories and only for me.
5B13: No because I like to keep stories to myself.

The few responses expressed in terms of effect included the following:

1B13: No because I like reading by myself.
8B13: No. What they say is ununderstandable is they don't say it properly.

There were an equally large number of responses, 13 out of 38 responses (34.2%) given by students who provided explanations for why they sometimes liked to have their stories read by others. Such explanations were expressed in terms of students' own evaluations of their stories, purpose for other's opinions, or trust in others. Responses (5) whereby the students' own evaluations of their stories as a reason for having others read their stories were as follows:

4C13: Sometimes. It depends on if I think it's not bad. If it's bad, not I don't want people to read it.
2A10: Sometimes IF they are good.
9A10: Sometimes because they usually don't make any sense.
10A10: Sometimes if there good.
18A10: Sometimes only when the stories are good. I would recommend my stories to others.

Responses (5) whereby the purpose for other's opinion as a reason for students sometimes liking others to read their stories, were as follows:

12B13: Sometimes, so they can try to understand what I am writing about and so they could get my theme.
3C13: Sometimes because I want young people to think what the message is.
4A10: Sometimes I want to see how they react and think about it.
19A10: Sometimes only if I don't feel like reading.
21A10: Sometimes it depends on weather I want people to know my feeling or not.

Trust in others as a reason for having some people sometimes read the students' stories was expressed in the following responses (3):

6B13: Nah, only by a teacher, they don't go around saying it's a piece of trash.
2B13: I don't like anyone reading my stories unless its the teacher reading it.
2C13: Depend who it is. My friend or my teacher.

A relatively smaller number of responses, 10 out of 38 (26.3%) were given by students who indicated that they did like to have their stories read by others. Most of these responses were explanations expressed in terms of evaluation by others and affect. Only one response (15A10) indicated a simple "yes". Thus, responses (7) expressed in terms of evaluation by others as a reason for students liking to have their stories read by others were as follows:

3A10: Yes, because they tell me what's right or wrong.
6A10: Yeah, so i can ask why if my story is interesting, or if it makes sense.
8A10: Yes, I try to learn different types of writing by others compliements and complaints.
23A10: Yes, to see what needs to be changed.
10B13: Yes, because I want to know how my story is.
1C13: Yes, so they can tell me what doesn't make scanse and fix up my mistakes.
13A10: If I think they're well written I do.

Students in a few responses explained their reason for liking others to read their stories in terms of affect.

1A10: Yes, I can fall asleep.
16A10: Yes, I do but it gets boring after awhile.

In summary, there were 92.7% total responses given by students to question IIIC. Of the total responses, there were 39.5% of them in which students indicated that they did not like to have their stories read by others. The explanations provided by students for not liking to have their stories read by others were reasons based on affect and effect. Almost the same percentage of responses (34.2%) were indications that students sometimes like to have their stories read by others. The reasons given by these students were based on the students' own evaluations of stories, the purpose for other's opinion, and trust in others. A smaller percentage of responses (26.3%) were indications that students did like to have their stories read by others. For those students who provided explanations in this respect, reasons based on evaluation by others and affect were given.

In general, most students indicated that they did not like to have their stories read by others because in terms of affect, it would embarrass them or make them feel uncomfortable (11B13), or that it would reveal them to others which they objected to (25A10, 4B13, 5B13). In terms of effect, students (1B13, 8B13) expressed little benefit in others reading their stories because implied or stated, others didn't give opinions that really helped the student writer. Other students who indicated that they sometimes liked to have their stories read by others based their reasons on how they themselves evaluated what they wrote. That is, if they judged their own stories as good, they wouldn't mind others reading them; however, if they considered their stories not to be good, they wouldn't. For other students, the purpose for other's opinion was a reason for sometimes having others read their stories. Some students expressed relying on the feedback of others in respect to comprehension (12B13), the importance of theme or message (12B13, 3C13), reaction (4A10), way of reading the story (19A10), or revelation of feelings (21A10). Trust in teachers or friends were conditions for a few students (6B13, 2B13, 2C13) who sometimes like to have their stories read by others. A small number of students who indicated that they did like to have their stories read by others explained their decision in terms of evaluation by others which for most students meant ways that they could understand their strengths and weaknesses in writing stories, and perhaps how they could make changes. Some students (1A10, 16A10) also liked to have their stories read by others because they found the process boring perhaps implying either confidence or little confidence in their writing ability.

In regards to question (IIID) in which students were asked to indicate an explain whether they liked to have their poems read by others, there were 38 out of 41 responses (92.7%) given. Of these responses, there were 28 responses (73.7%) which indicated that students did not like to have their poems read by others. The responses ranged from a simple "no" to various reasons for why not expressed in terms of whether they wrote poems, the students' own evaluations of their poems, or affect. There were a small number of responses (5) in which students simply stated "no" or something similar without any explanation or much of one.

1A10: No
17A10: No
4B13: No
2C13: Not a chance. No way.
11B13: No, I don't like it.

Other responses (9) were given where students explained their reasons for not liking others to read their poems in terms of whether they wrote poems.

3A10: I don't write poems.
5A10: I don't write poems so nobody can read my poems.
6A10: I don't do poems.
9A10: I don't write poems.
14A10: No!! Because I don't write poems.
19A10: No because I don't write them.
1B13: I don't write poems.
7B13: No because I hardly write them.
9B13: I don't like writing poems.

There were responses (5) given by students who expressed their reasons in terms of students' own evaluations of their poems while indicating they did not like others to read their responses:

8A10: No, because all my poems are silly and not serious.
10A10: No because they suck.
18A10: No because I don't like my poems they're always mixed up which don't make sense.
22A10: No because the are usually stupid poems.
6B13: No, not good at it.

A relatively large number of responses (9) were also given by students who expressed their reasons for not liking others to read their poems in terms of affect.

2A10: No, because it is personal and sometimes embarrassing.
7A10: No because I get embarresed.
11A10: No. Same reason why I don't like people reading my stories.
Because it embarasses me for other people to read it.
3B13: No same reason.
Because it's embarrassing.
8B13: No. It is embarrassing.
3C13: No, because people might think it's stupid and I don't want to get embarrassed!
4A10: No, but sometimes I feel like I want to share my feelings with others.
13A10: Not at all. I find poetry too personal to share with other people.
24A10: I hate it when people read my story because I hate poetry.

There were a smaller number of responses given, 8 out of 38 responses (21%) in which students indicated that they did like to have their poems read by others, and all but one student (15A10) provided explanations. Such explanations were expressed in terms of evaluation by others and purpose for having poems read. Responses (3) expressed in terms of evaluation by others included the following:

10B13: Yes, to see if the story makes any sense.
1C13: Yes, same as above.
So they can tell me what doesn't make sense and fix up my mistakes.
25A10: Yes. I don't like to read my poems aloud also if someone can understand my poem it makes me happy.

Reasons in responses (4) given by other students who liked to have their poems read by others were expressed in terms of purpose for having poems read.

16A10: Yes because poems are short and usually funny.
23A10: Yes. Most are humor.
5B13: I don't mind poems being read by others because they are more like to show my poetry skills.
12B13: Yes, because i try and make them understand how LOVE is suppose to be, that is what I know about.

Students in 2 out of 38 responses (5.3%) expressed their reasons for liking their poems to be read by others in conditional terms.

21A10: Not really only if I have given it to them.

4C13: Sometimes if I am feeling happy I'll show them, if I'm feeling sad no I won't. Some might not be interested in poems.

In summary, there were 92.7% total responses given by students to question IIID. Of these responses, there were 73.7% of them in which students indicated that they did not like to have their poems read by others. While a few of these responses were merely expressed as "no" or its variations, other responses were explanations based on whether students wrote poems, on students own evaluations of their poetry, and on affect. In comparison, a much smaller percentage of responses (21%) were given by students who indicated that they did like to have their poems read by others. In these responses, students gave reasons based on the evaluation by others and the purpose for having poems read. A very small percentage of responses (5.3%) were given by students who indicated that they conditionally liked to have their poems read by others.

In general, most students indicated that they did not like to have their poems read by others. The main reasons given for this dislike were because students expressed not writing poems in general or more specifically, so that nobody could read their poems (5A10), and because of affect which included embarrassment, for the most part, or considering poetry too personal to share (13A10). One student (4A10) did indicate though that sometimes she did want to share her poems because they were personal. Students who explained not liking to have their poems read by others in terms of effect was because they did not consider their poems or their ability to write poems to be good. In responses where students indicated that they did like others to read their poems, the main reason given was that it was a way of having their poems evaluated by others, through constructive criticism, for possible strengths or weaknesses in their writing. Other students who liked to have their poems read by others expressed their reasons as purposes for hearing their poems read which included a message based on experience (12B13), pride in poetry writing skills (5B13), and enjoyment of poems because they're humorous and/or short (16A10, 23A10). A few students (4C13, 21A10) who conditionally liked to have their poems read by others, gave reasons that depended on the students' own decision to share them, especially if, according to one student (4C13), the student felt happy.

In regards to question IIIE, students were asked to indicate and explain whether they would write their poems or stories in the same way if students knew their work would be read by others, and if not, they were to explain their changes. Accordingly, there were 34 out of 41 responses (82.9%) given. Of these responses, there were 17 responses (50%) whereby students indicated that they would still write what they intended to write regardless of it being read by others. While most of these responses were a simple "yes", 10 out of 17 responses (58.8%); there were seven responses providing varied explanations which were expressed in general or specific terms.

15A10: I still write it the way I want
18A10: Yes, I would still write what I intended to write.
25A10: I guess I'd still write what I intended to write, just to satisfy the person.
9A10: I would make it as best I can.
25A10: I don't care.
11B13: yes, only if the story will be read by my instructor.
10A10: Yes, nothing.

In responses whereby students indicated that they would be influenced by others reading their story or poem and would thus make some changes, included responses which were interpreted as reasons for this although a "yes" or "no" were not stated. Therefore, there were 15 responses (44.1%) interpreted as how and why students' writing was influenced by others and what changes were made.

12B13: What I find I had mistakes on and so it'll be understood.
1C13: I would not change anything but to just fix up my mistakes.
19A10: I'd make it interesting for the people who is reading it.
23A10: Some of their ideas of the poem.
8B13: I would change the whole subject.
6A10: No, I'll still write about something else.
24A10: I would change the things that I wrote about myself because I hate being known by strangers.
6B13: No, I wouldn't. Cause I write what I feel like and they would have the Inside Report.
4B13: No, If I had a choice I would not write at all unless I knew it was good enough that they would like it.
7A10: No. Because I would get embarrassed.
22A10: I wouldn't write a story.
1B13: I would write anything.
2C13: I would throw it away and try to forget about it.
3B13: No, I don't know.
4C13: I don't know.

A few responses were given whereby one student (3A10) didn't understand the question, while yet another student expressed being influenced sometimes (2.9%) by others reading his story.

14A10: Sometimes because I don't want to get in troble for profound language.

In summary, there were 82.9% total responses given by students to question IIIE. Of the total responses, there were 50% of them in which students indicated that they did intend to write the same type of stories or poems in spite of knowing that others would read them. Although most of the responses (58.8%) were stated as a simple "yes", other responses were explanations expressed in general or specific terms. There were 44.1% of the total responses whereby students indicated that they did not intend to write the same type of stories or poems because others would read them. Explanations for this decision were expressed by students in relation to how and why student writers were effected by others reading their work and to what changes students might make to their writing. A response by one student (14A10) indicated that he sometimes (2.9%) would change his writing to suit an audience, while yet another student (3A10) expressed not understanding the question.

In general, most students indicated that they would still write the same type of stories or poems in spite of knowing that others would read them. Responses by students providing explanations for this decision gave reasons expressed in general terms or in specific terms which included the teacher as audience in determining that the student would write what he had intended (11B13) or that a student would write the best she could regardless of audience (9A10). Slightly half of the total responses given were responses indicating that students would not write what they had originally intended if others were to read their work, and therefore students would make certain changes in their writing. Changes that would be incorporated by these students included making slight changes of correcting mistakes (12B13, 1C13), using some suggested ideas (23A10), or including the other person's interests (19A10) to making major changes of choosing a different topic (8B13, 6A10), not writing about themselves (24A10, 6B13, 7A10), or not writing at all (22A10, 1B13, 2C13). Such changes were also indicative of positive or negative attitudes towards others reading certain students' writing. A few students (3B13, 4C13) indicated not writing what was intended but did not know what they would change. One other student (14A10) indicated that he sometimes would change his writing because of profanity, while another student (3A10) did not understand the question.

In regards to the question (IIIF) in which students were asked to indicate and explain whether they liked to read the stories or poems written by their classmates, there were 40 out of 41 responses (97.6%) given. Of these responses, there were 32 responses (80%) whereby students stated that they did like to read stories or poems written by their classmates, and explanations for why were provided for all. Such explanations were expressed in terms of enjoyment of others' literary work, as a source of ideas, or as a means of comparison. The responses (16) in which students expressed that they liked to read the literary work of their classmates in terms of enjoyment included the following:

1A10: Yes. It is fun.
3A10: Yes. Because there interesting.
14A10: Yes. Because it's fun to laugh at them and make fun of them. No. I'm just kidding, because they might be interesting.
16A10: Yes. Because they are usually writtin about funny things.
19A10: Yes. Sometimes they're quite exciting.
23A10: Yes. Because most are humor.
5B13: Yes. Because they are usually funny and interesting.
13B13: Yes. It's interesting.
3C13: Yes because it's interesting reading the stories from our classmates.
3B13: Yes. Because I like embarrassing them.
24A10: Yes. Because that would give me something to do.
4A10: Yes. If it interests me, I'll read for my own pleasure.
2A10: Yes. Because it is interesting to see what other people are writing about.
7A10: Yes. Because its fun to find out how twisted their minds are.
6A10: Yes. To see their ideas what kind of interest they have.
8A10: Yes. Because some of them are interesting and I could see that type of writing they used.

Other responses (7) whereby students expressed their reasons for liking to read the stories or poems written by their classmates in terms of sources for ideas were as follows:

9A10: Yes. Because they give me ideas.
10A10: Yes. To make fun of them. Joke. To get ideas.
17A10: Because you get more ideas what you want to write.
20A10: Yes. It's nice to see other peoples work, gives me some ideas.
12B13: Yes. So I could know what they are writing about and if they have a special message.
10B13: Yes. To know what they wrote about.
7B13: Yes. Because I would like to know how they write a story.

Reasons for reading their classmates' works were expressed in students' responses (9) in terms of comparison, stated or implied.

5A10: Yes. Just to see what sort of things they like to write about, and for personal satisfaction.
13A10: Yes. I like to know how they'll express themselves differently through what they write.
15A10: Yes. To see what and how good they write.
6B13: Yes. How good they are.
11B13: Yes. To see how they do it and it is different.
4C13: Yes. Shows me who can write good poem/stories by my classmates.
1C13: Yes. So I would see what they write about and let them see what I write about.
9B13: Yes. Because what they really think.

18A10: Yes. Well it would be nice to get to know how others think.

There were a smaller number of responses, 6 out of 40 responses (15%), given by students who indicated that they did not like to read the stories or poems written by their classmates and who provided explanations expressed in terms of self.

22A10: No. Because they are too long and I'd rather do something else.
25A10: No. Usually they are not interesting.
8B13: No. Probably won't like them.
1B13: No. Because I like to read the ones made by real novelists.
4B13: No. That is there work and people up here do not know how to give constructive criticism only insults.
2C13: No. Because they might want to read my story or poems.

A few responses, 2 out of 40 responses (5%), were given by students who liked to read the written work of their classmates expressed in conditional terms.

11A10: Maybe. Depends on who writes it and what they base their stories on.
21A10: If they don't want me to I won't. but if they do then it will give me a chance to know what they write about.

In summary, there were 97.6% total responses given by students to question IIIF. Of the total responses, there were 80% of them in which students indicated that they did like to read stories or poems written by their classmates. The explanations provided by students for liking to read the stories or poems written by their classmates were reasons based on enjoyment of others' literary works, source of ideas and means of comparison. There were 15% of the total responses whereby students indicated that they did not like to read the stories or poems written by their classmates, and their explanations were expressed in terms of self. There were 5% of the total responses in which students indicated that liking to read the literary work written by their classmates was conditional.

In general, the majority of students indicated that they liked to read stories or poems written by their classmates, and most of their explanations were based on enjoyment expressed in general terms of mainly interest or fun (1A10), humor (16A10, 23A10), and excitement (19A10). Students also expressed enjoying the literary work of their classmates, either for how they think (7A10, 6A10) or write (8A10, 2A10). A number of other students liked to read the literary work of their classmates because such stories or poems were regarded to be a source of ideas, in terms of topics or styles of writing, which these students may themselves use. Yet other students liked to read the written work of their classmates because it was a way to formulate comparisons. In most of this type of responses, certain standards seemed to have been applied in judging the work of others (15A10, 6B13, 4C13); while in other responses of this type, a comparison of others' work in relation to the student's own (5A10, 13A10, 11B13, 1C13) or in relation to what other students revealed about themselves in their writing (9B13, 18A10) were reasons given. In the small percentage of responses given by students who indicated that they did not like to read the literary work of their peers, explanations were expressed in terms of self. That is, students were not personally interested in general (25A10, 8B13) or more specifically, they preferred to read work by known authors (1B13), or reading other's work took too long (22A10). A few students felt vulnerable in having classmates work read because one felt that constructive criticism was not given (4B13) and another student felt that if he read the work of others, then they would have to read his (2C13). In the few responses whereby students conditionally liked to read the literary work of their classmates, they expressed their reasons as being dependent on who wrote the story and what it was based on (11A10) as well as whether an exchange of stories was agreed upon by others (21A10).

In regards to the question (IIIG), in which students were asked to indicate and explain whether writing stories or poems helped them understand novels any better, there were 37 out of 41 responses (90.2%) given. Of these responses, there were 20 responses (54.1%) in which students indicated that they did not think that writing poems or stories helped them understand novels. Most of these responses however were simply stated as "no" (14), "Nope" (2), or "No, not really" (3). In one response (11A10), a student provided an explanation: "No, I already understand english."

A relatively large number of responses, 12 out of 37 responses (32.4%), given by students indicated that students did consider the writing of stories or poems to help them understand novels. While in only one response (9B13) a student simply stated "yes", other responses provided explanations expressed in terms of involvement, vocabulary, writing process, and general comparison. Thus, responses (4) where students expressed their reasons in terms of involvement included the following:

4A10: Yes, alot. You see how one and one can usually get you to understand.
13A10: It helps you to learn about your own feelings so you can understand another authors.
16A10: Yes, because it puts you in the author's shoes and you can get to know what might happen by the sound of it.
1C13: Because once you make your stores and understanding it, and read it over, and if you are reading you really can get into it till the story is finished.

In other responses (3), students expressed that writing stories or poems helped them understand novels in terms of vocabulary.

1B13: Yes, by using the new words you just learnt.
12B13: Kind of, by getting the real words out.
4C13: Yes, I think so. What you write let's say here novel is a book written by someone who writes exactly he is trying to say.

General comparisons were the reasons expressed in students' responses (2) which indicated that students related their writing to reading novels.

23A10: Yes, because I compare my stories to novels.
24A10: Yes, because it gives me Ideas of the differences between my story and the novel.

Responses by two other students expressed the connection between their own writing and reading novels in terms of the writing process.

10B13: Yes, because the next time if I write a story, I'll know what to write about.
11B13: Yes. Because creating and making mistakes makes me learn more.

There were 2 out of 37 responses (5.4%) whereby students indicated that writing stories or poems sometimes helped them understand novels.

6A10: Yeah sometimes.
18A10: Not all the time but only when I read romance I can understand more of the stories.

There were 3 out of 37 responses (8.1%) in which students expressed an uncertainty in respect to whether writing helped them understand novels.

3A10: I don't know.
5A10: I don't know, but to be honest I don't like to read novels and I only write story's when I'm in the mood to do so.
21A10: Not sure.

In summary, there were 90.2% total responses given by students to question IIIG. Of the total responses there were 54.1% of them in which students indicated that they did not think that writing stories or poems helped them understand novels any better. There were 32.4% of the total responses whereby students indicated that writing stories or poems did help them understand novels better. Their explanations based on involvement, vocabulary, writing process, and general comparisons were given. A small percentage of responses were given both by students who indicated that writing stories or poems sometimes (5.4%) helped them understand novels better and by students who were uncertain (8.1%).

In general, most students indicated that writing stories or poems did not help them understand novels any better, and all but one response was stated simply as "no" or its variations. A smaller percentage of responses, but slightly over a third of the total responses, were given by students who indicated that writing stories or poems did help them understand novels better. Such responses included reasons of involvement in that students expressed that their own writing experience enabled them to understand or identify with the novelist's feelings, writing style, or story structure (13A10, 16A10). Other students (4A10, 1C13) became involved because they developed an understanding through a comparison of their stories or the writing experience to the works they read. In a small number of responses, students found writing helpful in understanding novels because of learning and using new vocabulary (1B13, 12B13), or by learning how words can be used to express exactly what is meant (4C13). A few students expressed general comparisons or contrasts of students' written stories and novels as being reasons for meaningfully relating writing to reading. Reading novels as a source of ideas for writing expressed by one student (10B13), and writing as a learning process which may imply an appreciation of an author's novel expressed by another student (11B13) were also reasons for why writing helped students understand novels. A few students indicated that sometimes writing stories or poems helped them understand novels because of reasons expressed in general terms (6A10) or specifically as being dependent on a particular topic or type of story (18A10). A small number of students were uncertain about whether writing helped them understand novels and they expressed this in general terms (3A10, 21A10), or specifically indicating that there was not a connection between writing and reading because the student (5A10) did not read novels.

All in all, according to the relative percentages of the total responses to these questionnaire questions, (IIIA-G), students as a group gave a range of responses from 82.9% for question IIIE to 97.6% for question IIIF. Also, in relation to the relative percentages of particular responses which were given by most students for each question, the highest percentage of responses (80%) was given by students who indicated that they did like to read stories or poems written by their classmates; while the lowest percentage of responses (39.5%) was given by students who indicated that they did not like to have their stories read by others. The results generalized from how students mainly responded to each of these questions in the questionnaire were as follows:

1. According to question IIIA, most students (46.1%) do like to write stories, while slightly fewer students (30.7%) don't.

2. According to question IIIB, most students (64.9%) do not like to write poetry.

3. According to the question IIIC, many students (39.5%) do not like to have their own stories read by others but almost an equal percentage of students (34.2%)

indicated that they sometimes do. The smallest percentage of students (26.3%) indicated that yes, they do like to have their own stories read by others.

4. According to question IIID, most students (73.7%) do not like to have their poems read by others.

5. According to question IIIE, most students (50%) will write what they intend to write regardless of others reading their work and they will not make changes accordingly. However, slightly less students (44.1%) will not write what they had intended to write, and consequently will make changes.

6. According to question IIIF, most students (80%) do like to read stories or poems written by their classmates.

7. According to question IIIG, most students (54.1%) do not think that writing stories or poems helped them understand novels any better.

In a comparison of these responses, this sample of students indicated to a high degree that most students did not like to write poetry, nor did they like to have their poems read by others. On the other hand, the majority of students did like to read the stories or poems of their classmates. In regard to stories, most students did indicate that they liked to write stories but not to a great degree. Also, there was almost an equal percentage of students who indicated that they did not like to write stories. Even fewer students indicated that they liked or didn't like to have their stories read by others, although most of these students indicated that they did like to have their stories read by others. In relating writing to reading, most students indicated without explanations, for the most part, that writing stories and poems did not help them understand novels any better.

In applying those compared results to the research questions, further generalized results were established. In addressing the question of which genre, prose fiction, or poetry was preferred by students to write, students' responses revealed that stories (prose fiction) was the most preferred genre. In addressing the question of how awareness of an audience may influence students writing, it was evident in students' responses that if students were aware of a reading audience, most students were not effected by it in terms of whether students would make changes in what or how they wrote. However, students' responses also revealed that most students did not want their stories and especially their poems read by others, namely their peers. Paradoxically, most students also indicated that they would like to read the stories or poems written by their classmates. In terms of audience, then, these generalized results seemed to indicate that most students in this sample would write what they wanted to write, and in most cases it was stories regardless of audience. However, most of the students were negatively affected by audience in the willingness to share their work with peers. In addressing the question of the influence of writing on reading, students' responses suggested that for most students, writing stories or poems did not help them understand the novels they may read any better. In general, most students liked to write stories, not poetry and mainly if they could write what they wanted and if others such as their peers were not going to read it. On the other hand, they would willingly read the work of their classmates for various reasons. Also for most students, the experience of writing was not meaningfully related to the understanding of longer written works such as novels.

Such generalized results for these questionnaire questions and research questions were formulated by excluding conditional responses. That is, when students' responses indicating "sometimes" or a condition were included with responses indicating a "yes" to any of the questionnaire questions, then there was an increase in the percentage of responses but not a change in the final results where the majority of the responses to each question became positive instead of negative or vice versa. The exception to this change in results occurred in the question of whether students liked to have their stories read by others (IIIC). By including responses of "sometimes" or a condition, there then were 60.5% or most of the total responses indicating that students liked or sometimes liked to have their stories read by others, while 39.5% of the total responses indicated that they did not. For the majority of the students responding to this question, the final results revealed that reading of each other's stories was favorable rather than unfavorable.

The meaning of literature for students expressed in terms of students' preference of genre, the influence, and awareness of audience on students' writing and the relationship between writing and reading was further understood through a generalization of the reasons provided by students in their responses. In general, the writing and reading of students' stories or poems were explained generally or specifically by students as a positive or negative experience based mainly on their perceived abilities to write certain literary works and on their confidence in sharing their written work with others, namely their peers. The value of students' writing thus depended on students' attitudes toward writing which for most students was influenced by having others read their work and/or reading the work of others, including peers or novelists.

Consequently, students who expressed the reading and writing experiences negatively gave reasons involving self-evaluation, either of their own written product or their perceived ability to write. Such students expressed difficulty in writing stories because of inadequate creativity, ideas or vocabulary, or writing took too much time; and in writing poems because they generally didn't know how or the use of rhyme or words were troublesome. Because of perceived inability to write, these students also expressed a dislike for writing. Evaluation of their own written product was most evident when students had to consider that their peers would be reading their work. In such instances, students were reluctant to have their stories read because some students considered their stories to be "stupid", "too personal", or "too bad" to share. Poetry especially was considered to be too personal for most students to write or to share with others. The major reason, then, for students to perceive or could perceive writing as a negative experience was emotional involvement used by students in both the writing of stories or poems and in their evaluation especially by peers. That is, if students perceived their stories or poems to be personal expressions of their ideas and emotions, then evaluation of their written work by others became a cause for embarrassment or unwanted revelation of self. Thus, because of implied lack of confidence in themselves and in their peers, students expressed a feeling of vulnerability, which resulted in a dislike for sharing their writing with others. This feeling of insecurity about their own writing and about peer evaluation was also implied or stated by students who considered making somewhat negative changes to their written work knowing that others would read their work. These students indicated that they would choose a different topic, not write about themselves, or not write at all. While other students perhaps more confident about their writing would not make any major changes, some of them expressed their reasons as a lack of confidence mainly in their peers especially in relation to constructive criticism. In general, students who expressed writing as a negative experience seemed to do so because they perceived their written products and writing abilities not to be suitable for standards which they individually held for themselves or which others held. Also, as students' responses included personal and emotional involvement in students' processes of writing and evaluation, then an implied lack of confidence in themselves or others, especially if there was shared reading of students' works, became a reason for disliking writing. In sum, these students expressed the reading and/or writing of students' stories and poems to be of little benefit to them in terms of creating literary works meaningful to them and others.

In contrast, students who expressed the writing or shared reading of students' literary works as a positive experience gave reasons based on individual preferences of topics, style, and purposes for writing which included being able to express a mood or a message, or to entertain through humor. Accordingly, these students liked to write and to read their peers' writing because they seemed to enjoy the process and purpose of writing whether they were writing for themselves or for their peers. Involved too was evaluation by others and by the student's individual self. These students regarded the sharing of their stories with others as beneficial in terms of evaluation for comprehension, the intended message, affect, or revelation of feelings. Some of these students also applied personal evaluations to their own stories or poems which often determined whether they would share their written work with others. Trust in others, especially teachers and peers, was also a reason for some students to write or to share their writing with others. Students who were confident about their written product and writing ability expressed not changing their writing for their audience because they wanted to share their writing as it was, or if they did change their writing, it was in consideration for an audience: correcting mistakes, using suggested ideas, or including the interests of others. Students in their role as readers or evaluators of peer writing expressed writing as a positive experience because of reasons such as enjoyment, learning in terms of ideas or writing styles, and comparing the work of other students to the individual students'. Likewise, the viewing of the writing experience as positive by students seemed to also apply to the novels that they read which meant empathizing with the author's style and emotions, development of vocabulary, and a comparison of student writing and novels in terms of topic, style, or source of ideas. To sum up, students who regarded writing as a positive experience seemed confident in their written product and their writing ability. They seemed to enjoy writing and wanted to or sometimes wanted to share their writing with their peers. Evaluation by others was generally regarded by these students as a positive means of improving their writing or of becoming aware of their strengths. Poems and stories written and read by students was for the most part beneficial for these students as a means of understanding and creating meaningful literary work, which however, was only extended to the reading and understanding of novels to a small degree.

In conclusion, students as a group implied what a story or poem should be, and they expressed an awareness of their writing ability, and various attitudes toward writing based on a number of reasons. The meaning of literature was created not only in student writing but in how audience and student writers were affected by reading students' works and if students transferred these experiences to reading novels. Meaning was thus created positively or negatively by students reading other students' works which was considered to be helpful to most, by writing without others reading their work which was helpful to many, by writing and sharing their writing which helped others to a lesser degree if conditional responses were not considered, and by extending the writing process to reading larger works which was helpful to a relatively small number of students. Confidence in writing and in others' opinions seemed to be as important as students' writing abilities in developing a meaning of literature by students. Although not all students indicated that they liked writing because of a lack of confidence, in themselves or others, the students nonetheless as a group revealed that they did or sometimes did like to write stories in particular and to read each others' stories. Also, the reading of students' written work was personally involving and purposeful to more students than was the reading of novels. In these ways, the writing of certain forms of literature, by students, whether or not they were read by other students, was beneficial as a means for students to experience stories or poems in relation to the students' perceptions of them and to develop an understanding of how meaning in literature is created.

Writing Component of Study

Samples of Student Writing

There were 37 stories written by the students in this study. Each story is unique in some way and all are enjoyable. It is unfortunate that due to the length of this study, not all can be presented here for others to appreciate. While the students' stories themselves can be considered to be examples of what stories mean to students, only five stories will be presented here. Titles of all the selections give an indication of the topical scope of their writing, and shown in Table 7.

The five stories included in this study were selected by the researcher for reasons other than quality, since no judgment along such lines was made. The five were chosen as examples of what Northern students would write for other Northern students in Grade Ten. These stories were also chosen as examples based on gender and cultural identification, as well as English stream and class. To show the influence of audience and the North/South distinction, another criterion for selection was whether these students would write different stories for a Southern audience. Other examples of stories could have been chosen, but these five serve the purpose.

The story "'It's' Wasn't Worth It" (reproduced in Appendix A, page 256) was written by a female non-Inuit (15A10) in English 10. She would not change her story because North/South distinctions are not important considerations in her writing. The "Teacher's Pet" story (page 258) was written by a female Inuit (4C13) in the smaller English 13 class. Changing her story was conditional. That is, initially she indicated that she had written what she wanted to write but on second thought she might write about the North so that Southerners could understand it and her. A male Inuit (3B13) in the larger English 13 class wrote "The Big Boy" (page 260). He implied not writing a different story since he enjoyed Inuit stories and incorporated those he heard from his grandfather into stories he wrote in school. In his responses to his written story, this student expressed being critically aware of differences between Inuit and Southern stories, and so writing Inuit stories was a conscious choice. This student's story is presented in this study because the researcher thought that readers may find a story considered to be Inuit, written by an Inuit student, to be interesting. A male non-Inuit (4B13) in the larger English 13 class wrote "The First" (page 261). This student would not change his story for a Southern audience because he considers himself a Southerner and so writes about the South. The fifth story, "Night, Night" (page 262), written by a male non-Inuit (16A10) in English 10 is included in this study because its style was unique to the sample. While some readers may consider this story to be Northern science fiction, this researcher considered it to be a possible modern Northern myth and a blend of the written and oral tradition. The student however did not indicate being aware of these characteristics, nor were these his stated intentions. What the student did indicate is a change in his story--one that would be about the old North rather than the new, since living in the North has made him aware of the difference. How this new awareness would change his style would make an interesting follow-up study.

The stories do not typify the writing of all students in this group, nor do they necessarily represent the true ability of these particular students. These stories, as were all of them, were willingly submitted, but whether the students considered their stories to be their "best" work is not known, nor was it the researcher's prime concern. Instead, students' stories were appreciated for what they were—stories written for Northern peers. Other questions about student writing require further analysis of all the stories submitted, which is the subject of another study. In this study the analysis focuses upon how critically aware the students were of their writing and what they perceived stories to be. Responses to their specific fictional stories written were compared to responses dealing with students' stories written and read in general.

Table 7. Titles of Stories Written By Students

Student	Ident	Title	Student	Ident	Title
2A10	MNI	A Day Out Four-Wheeling	25A10	MNI	The Trip
3A10	FI	A Girl Named Clarissa	1B13	MI	The Hunter
4A10	FI	untitled (Best Summer)	2B13	MI	My School Life
5A10	MI	Return of the Long Lost Princess	3B13	MI	The Big Boy
6A10	FI	Being a Teenager	4B13	MNI	The First
7A10	MNI	The Great Depression	5B13	MI	Cricket Problems
8A10	FI	Passion for Basketball	6B13	MI	An Exciting Game Played by the Hopefuls of Hockey
9A10	FI	Clam Digging	7B13	MI	Triple Star System
10A10	MNI	Kidnapped	8B13	MI	Jack the Hunter
11A10	MI	Alawishes	9B13	MI	The Man Who Got "Loss" on the Land
13A10	FNI	Gentle Ben	10B13	FI	Old Legend Story
15A10	FNI	"It's" Wasn't Worth It	11B13	MI	Relationship That Never Was
16A10	MNI	"Night, Night"	12B13	FI	Never Leaving Home
17A10	FI	The Couple With Eleven Children	13B13	FI	Huge Rocks Falling
18A10	FI	A Romantic Love Story	1C13	MI	Taking Drugs
19A10	FI	The Trip	2C13	MI	New Friend
21A10	FNI	untitled (Grandma)	3C13	MI	Suicide Is Not A Game
23A10	MI	Kurt Wainman's Monday	4C13	FI	Teacher's Pet
24A10	MI	Raymond Meets Krueger, Eyes on Eyes!			

Student Focus on Their Own Writing

In order to further understand how student writing is a means for students to create meaning in literature, the responses to the writing component of the study which dealt with students' responses to their own fictional story writing were analyzed and categorized. Thus, responses to the following questions were considered:

1. If you asked **yourself** any questions about your story at any stage of your writing, tell me what some of the important questions were.
2. Give some reasons why you wrote the kind of story you did.
3. Tell me where the ideas for what you used **in** the story came from?
4. If you were to write a story for Grade Ten students in the **"South"**, what would you write about? That is, would it be different from your "Northern" story? If so, how and why?

In relation to the first question, whereby students were to write the important questions they had asked themselves at any stage of their writing, there were out of a possible 37 students, 31 students who provided questions and 6 students who did not respond. The responses provided by the 31 students often consisted of a number of questions given by each student and thus were analyzed according to salient features and placed in various and appropriate categories. Therefore, there were 96 questions categorized according to the following categories: elements of story which included topic, character, setting and plot; purpose which included intent, effect and affect; and organization which included story structure and length.

Of the 96 questions given, the largest number of questions, 53 (55.2%) were related to elements of story. Accordingly, there were 15 questions (28.3%) provided by students which pertained to the element of characters.

2A10: Who is the main character?
3A10: What was the killer's name? Why would her mother do a thing like that to her own daughter? Why didn't Christine like Patrick?
7A10: Who was the main charater?
7B13: How do I make the character?

8B13: Who were the characters in the story?
4C13: How many characters should I have, or...What names would suit a character.
18A10: Who should I call the characters? I named the characters what they are named because my real name was never used that I've ever heard of and the name of the boy I liked very much. I mainly got the names from thinking of my family and the names I liked.
3B13: What names would I give them.
8A10: Does she constantly think of only basket-ball?
24A10: What kind of homework are they doing?
25A10: Bring in the comparison of humans to animals.
4B13: Who is Charlie MANSON.

There were 14 questions (26.4%) applicable to the element of theme or topic.

2A10: What is it about?
4A10: What is the story about?
5A10: I wonder what I'm writing about.
13A10: "What should I write about?"
17A10: What is my story going to be about?
4C13: ...I wonder what the story should be about.
7B13: What was the title going to be?
11A10: When I started asking myself what should I write about? I just started using a little imagination.
5B13: What kind of story should I write? What is the story about?
7A10: What was the theme?
25A10: What I was going to base my story on from the first sentence.
How I was going to expand on the theme of Pigs on Space.
3B13: First I was asking myself of what I would write, then I thought of what I knew and was interested in, Inuit stories.

There were 13 questions (24.5%) provided by students which were related to the element of setting in terms of time and place.

24A10: I would ask myself, How long did Ray and Joe study in their rooms?
7A10: Where it took place? When did it take place?
2B13: Where the people were?...When was it?
8B13: Where did the story take place?
When did it take place?
2A10: Where is this taking place?
10A10: Where should it be?
13B13: Where it happen...
4C13: Where is the story take place?
4B13: Where exactly did it take place in Detroit?
12B13: How it was when I described the town. It was suppose to be like my hometown the way I described it. That's about it.

In regards to plot as an element of story, there were 11 questions (20.8%) provided by students.

10A10: What should happen next?
13A10: "What should happen next?"
5B13: What would the climax of the story be?
7B13: What would be the climax.

2B13: What were they doing? How were they doing something? Why were they doing it?
8B13: What happened to the characters? What did the characters do in the story?
3A10: Who killed Patrick? Why?
13B13: ...how you would tell a person before rocks would fall on you.

Of the 96 questions given by students, there were 23 questions (24%) pertaining to students' purposes for writing. Slightly over half of the questions of this type, 13 out of 23 (56.5%) were expressed as purposes for writing in terms of self.

4A10: And why did I write about it?
17A10: Am my going to give it my best shot?
13A10: "How should I show what I'm trying to say?" "How should I use him to show kindness in the world?"
4B13: Why did I (the author) create scenes and a plot so odd.
25A10: How I was going to make my story humorous.
1C13: I wrote it because I would like to tell other students too. And how I've experience it. Why you should not take drugs. You should not take drugs because you would not have a future. I don't have anything else to say.
19A10: When I was writing the story, I really didn't know how to explain everything, I mean how I would make it easy to understand what I was saying...
9B13: Do we get to read the stories of the other grade ten from the North. And how long will it take to get to the other grade tens.
24A10: If I enjoy my writing or not, that is if I cared...
2C13: I didn't ask myself because I knew what I was writing about the story that I was writing about.
6A10: I don't think I asked myself any question, I had my ideas!!

Effect as a purpose for writing was considered in the following 7 questions (30.4%)

4A10: Is there any catch in the story?
5A10: I wonder if the reader will find any meaning in this. Also, I wonder if this story makes sense to me at all.
17A10: What if it is a dumb story?
21A10: If people will understand the meaning of my story in their own way and words.
11B13: Did I make a good story?
4C13: Should I read it to someone..

Affect as a purpose for writing was considered by students in a small number of questions, 3 out of 23 (13%).

4A10: Is it interesting or hopefully not boring enough for the reader to put it down of the first few sentences.
10A10: What would make it exciting.
15A10: How to kept the reader interested in my story. Not to get the reader bored.

Of the 96 questions given by students, there were 20 questions (20.8%) related to the organization of ideas. Story structure as a means of organizing ideas was the subject of 17 questions (85%) given by students.

7A10: Which part of the story was the introduction, plot, setting?
7B13: How do I start it off? How do I write the middle part...How do I end it?
24A10: How will the story end. What will the middle of the story be like.

8A10: How to end it.
13A10: "How can I end it?"..."Should I knock this part out?"
15A10: How to end it.
19A10: ...and I also wondered how I'd end the story.
5B13: What kind of conclusion should I have?
9A10: While I was writing the story, I didn't know how it would end. I decided that I would make it like some of the stories that I have read about the north.
25A10: I also asked myself about certain ideas to expand on the story.
11B13: Was I being specific about the story? Did it make sense according to the title?
21A10: Could I improve it in any way.

The length of stories as a way of organizing ideas was a consideration in 3 questions (15%) given by students.

10A10: How long it should be?
21A10: Did they think it was too long or to short?
24A10: How long should the story go?

In summary, there were 96 questions given by 31 students who responded to the first question of the writing component of the study. The types of questions that students as a group asked themselves during the various stages of writing were based mainly on elements of story (55.2%); then purposes for writing (24%), and lastly on organization of ideas (20.8%). Furthermore, the relative importance of various elements of story in order of descending importance were characters (28.3%), topic or theme (26.4%), setting (24.5%) and plot (20.8%). The relative importance of purposes for writing included mainly self (56.6%), then effect (30.4%), and a lesser extent, affect (13%). Questions related to the organization of ideas were based mainly on story structure (85%) and then on length to a very small degree (15%).

Although most questions asked by the students as a group during various stages of their story writing were based on elements of story, various aspects of each element were dealt with. Thus, students' questions that focused on characters dealt mainly with characters' names, and to a lesser extent character's motivation or behaviour, the number of characters, a comparison of characters, certain characteristics of characters, and the general development of characters particularly the main character. Topic as an element of story was often a subject of questions expressed in general terms. For some students, theme expressed generally or in terms specific to the title, to the student's particular story, or to a type of story was also a way that students asked questions about what they would write. Questions of setting expressed mainly in terms of place but also including time to a lesser degree was a consideration in other responses given by students. Usually the question of time was asked in conjunction with the question of place. Questions pertaining to the element of plot suggested mainly students' concerns for the chronology of events, cause and effect, and the climax. In some responses, the actions of characters seemed important for the progression of the plot. How to explain a particular event as a question of plot development was a particular concern to one student (13B13). As a group, students seemed to have developed their stories by asking themselves questions that would entail the who? what? when? where? how? and why? of a story.

Questions dealing with the purposes for writing, were approximately half as important to the group of students in general as the questions they asked dealing with elements of story. Nonetheless, students' purposes for writing were most often expressed as questions or explanations which revealed students' personal intents which varied. Students thus questioned their effort and general intent for writing their stories. Other students asked questions expressing their particular intents of clarity, symbolism or certain desired effects such as humor or strangeness. Another student's intent in writing his story was to convey a message based on his personal experience. A few other students did not ask themselves questions about their writing because they explained that they knew what they were going to write, while one other student (24A10) indicated that although he asked questions about his story he did not really care to ask himself questions about how he felt about his writing. A number of students asked questions based on effect as a purpose for writing. This concern for the effect of their stories expressed in terms of interest, meaning for the reader or writer, how a story might be judged, and whether a student's story should be read to others indicated not only how students evaluated their own stories but how they perceived others may evaluate their stories. Similarly, questions of affect pertaining to excitement or sustained interest of the reader indicated a form of evaluation based on emotional involvement in stories written. That is, in a small number of responses, students expressed concern that the stories they were writing would not meet their purposes for writing which was to create stories that would not be considered boring by themselves or others. The purpose of writing as intent, effect or affect were concerns expressed in questions or statements by these students who also seemed to consider the importance of a reader, being themselves or others. Evaluation of their stories according to the student writer's standards or those perceived to be held by others was thus expressed. A willingness to write stories that would involve the reader through stylistic techniques seemed to be the subject of the questions asked by most students concerned with the purpose of writing.

The organization of ideas and mainly through story structure was the basis of other questions given by students. Although a small number of responses mentioned concern for the general framework of a story being the beginning, middle and the end; the end or conclusion of a story or plot was the major concern. A few others expressed concern for the story's unity or coherence. Other questions dealt with further editing concerns of expansion or elimination of ideas or improvement in general. The length of stories as effect/affect or development of ideas was also a concern expressed by students. All in all, the students as a group through the questions they asked themselves revealed an awareness of the writing process that dealt with the content and details of a story based on elements of a story, with the organization of the ideas in a larger framework with the end being a focus of concern, and with the outcome of the writing process being a story which meets the requirements and purpose of both the writer and/or other reader.

In relation to the second question whereby students were required to provide reasons for why they wrote the kind of stories they did, there were 37 students who responded. Because of multireasons provided by some students and because reasons were categorized into various and appropriate categories, there were 45 responses categorized. The categories established for students' reasons as expressed in their responses included topic, imagination, effect, experience, message, emotion, and influence of other sources.

Of the 45 categorized responses, the largest number of responses, 11 (24.4%) were based on topic as a reason for writing.

2A10: I had nothing else to write about. It was the best topic to write about and because I like fourwheeling.
4A10: I felt more comfortable about writing a story that is familiar to me and that I myself find interesting too.
8A10: I like writing about people my own age...I like sports.
19A10: I wrote the story because someday I'd like to go to Europe and I also thought I'd write this about some teenagers going somewhere just to have fun and to experience new things.
23A10: I like trucks and highways. I like girls and school.
25A10: The only reasons I wrote the story I did was number one, I wanted to write a humorous story about pigs...

3B13: I did a kind of an inuit story. I wrote that kind because I am always interested in them.

6B13: Well for one thing, it sounded easy to do, so I went ahead with it. Also I felt comfortable wit it, it being a sport I like.

7B13: I wrote this kind of story because I like science fiction. I like the heavens, I like astronomy. I like space stories.

10B13: Because I like writing about legend stories. But the thing I like the most is because the old people (our elders) say some of the legend stories are really true, its just that it happened a long, long time ago. And also because I think some people don't believe in it and some people do believe in it and just think or imagine that really happen to you.

11B13: I thought it would make me a long good paragraphs instead of thinking and thinking what to write about, and what to say.

Imagination as a reason for writing was also given by students in a relatively large number of responses, 10 (22.2%).

3A10: I felt writing it because I like writing about my imaginations.

5A10: Oh, I just wrote it out of my imagination...

7A10: I wrote this kind of story because I have a real big imagination and I love to use it.

11A10: The main reason I wrote what I did is due to my imagination.

16A10: I wrote that kind of story because it just came to me. Near the end I just thought of it.

1B13: I wrote the story because I had nothing else in mind.

5B13: Because that was the only reasonably story I could think of.

8B13: I wrote the story because my mind was clear and I couldn't think of something to write.

9B13: I wrote this story because i had to write something that is fictional. I had nothing else to write of so I did this story.

4C13: I wrote it because I thought of it, and building up more characters was fun.

Effect as a reason for writing was expressed in 7 responses (15.6%) given by students.

7A10: ...I love to wrote story's that don't make sense because the people who read my stories have to think to understand it.

8A10: ...I like adding suspense and a bit of mystery...

9A10: ...I also thought it would be kind of interesting for other grade 10 students to read.

15A10: Because I thought it would be funny. A Good idea (storyline).

17A10: I wrote the kind of story I wanted to. I thought some students would be interested in it.

25A10: ...Another reason was I wanted to write something short but entertaining.

12B13: ...Also just to get the woman who is here (Ms Demchuk) interested in the way my story goes, about a family from the north meeting white people from down south...

Experience as a reason for writing was expressed in 6 responses (13.3%) given by students.

9A10: I wrote this story because when I used to go clam digging, I used to think that may happen to us...

21A10: I wrote this kind of story because I know how situations are between my Grandmother and I. This story is somewhat of how are relationships used to be (But she's still alive).

2B13: I wrote this kind of story because I remembered growing up in school. I like to write about my past, especially about my family and friends.

1C13: My reason for writing that story is that I wanted to let the other students know what I did, and I want to tell a story like that.

2C13: Because we were good friends and we knew each other very well since we were friends.

13B13: Some reasons why I wrote this story is because I remember it so well, and how they reacted to it without panicking, our parents, and for me to tell our future children to tell if it happens again.

Message as a reason for writing was expressed in 5 responses (11.1%) given by students.

5A10: ...and I guess to point out that whenn parents fight their not the only ones getting hurt. To tell parents especially the little ones get hurt even more to see parents fighting all the time.

6A10: I wrote my story because I felt like it. I want to write stories about young people, how they are and how better they can get around people. So people can be honest to each other, and help each other with rough times.

13A10: I wanted to show how people often reacted with different types of people (as opposed to "normal" people). I also wanted to show that everyone possesses a special gift.

3C13: The reason why I wrote the story, "Suicide Is Not a Game" is because young people kill themselves. I want them to think twice before they do it. Plus, I don't want their families and friends to get hurt. I care.

12B13: ...Another thing is that how people of all race, don't need any prejudice in them, so, to get people will get the feeling about how life could be without people who are prejudice get to realize that we are all just human beings.

Emotion as a reason for writing was expressed in a relatively small number of students' responses, 3 (6.7%).

10A10: Because I was in the mood I was in.

18A10: One reason why I wrote this story was because I wanted to write about how I feel about a person but switched to the guy who felt something about a girl in the story.

12B13: One of the reasons I wrote Never Leaving Home is because I don't want to never leave my beautiful home town, Lake Harbour.

The influence of other sources was also a reason for writing expressed by students in a relatively small number of responses, 3 (6.7%).

13A10: Because I had trouble thinking of an idea for a story. Occassionally I get a burst of creativity which makes me want to write, but on demand I find it hard. So I just came up with a first sentence (ironically before I went to sleep) and wrote from there. A while ago, I had read a book about my subject and I wanted to revise it somewhat.

24A10: I wrote the story because Ray and Joe always tell me these freaky storeys.

4B13: I love to read stories like that so naturally I would like to write about them.

In summary, there were 45 categorized responses given by 37 students who responded to question two of the writing component of the study. The reasons provided by students for writing their particular fictional stories for Grade Ten students in the North included the following in order of descending importance: topic (24.4%), imagination (22.2%), effect (15.6%), experience (13.3%), message (11.1%), emotion (6.7%), and the influence of other sources (6.7%).

According to the responses given, topic was the major reason considered by students in writing their particular stories, but students expressed the importance of this reason in individualistic ways. Some students chose their topics because it was familiar (4A10) or easy to write about (6B13, 11B13). Other students indicated that their topics were chosen because of personal interests: activities such as fourwheeling (2A10), sports (6B13, 8A10), a European trip (19A10), or school and driving (23A10); people such as teenagers or girls (19A10, 8A10, 23A10), types of stories such as legends (10B13), Inuit stories (3B13), science fiction or space stories (7B13), or humorous stories (25A10). Such topics varied but their choices seemed important because students liked them either because these topics were something they knew or because writing about such topics gave students the opportunity to explore possibilities of something that could happen or that they wished to happen.

Imagination as another reason for why students wrote their particular stories was commonly expressed in a number of responses. However, only a small number of responses (3A10, 5A10, 7A10) actually stated the use of imagination while others implied it. That is, some students unsure of why they wrote about what they did seemed to make their choices according to their interpretations of "reasonable" (5B13), "fictional" (9B13), or the evolving of a story because of the writing process. Most of these students indicated that stories were written because it was a creation of the mind and/or writing process which many expressed in uncertain terms or in specific terms, namely imagination.

Responses given by other students for why they wrote their particular stories were based on the reason of effect. That is, consideration for the readers, either themselves or their peers, influenced how and what these students wrote. Thus students chose to write stories that would entertain others (25A10, 15A10), interest others (17A10, 9A10), or make others think (7A10, 12B13). In order to achieve these effects, students also indicated their choice of type of story, stylistic techniques or topic. For instance, these students chose to write mystery or suspense (8A10), humor (15A10), realism (2B13) or something relevant to their peers (9A10). A short story was also a consideration (25A10). Effect as a reason for these students to write their stories seemed important because students indicated that they wanted their stories to be liked by others for individual reasons determined by the student writer but often in consideration of others.

Students also wrote their particular stories based on experiences they have had. Responses indicated that students wrote about their experiences because it was a means for them to understand the experience as well as to share it with others who would read their stories. Students thus wrote about relationships with family and friends, either as they really were or how they might be. The situations that these students wrote about included problems and how they were dealt with: unusual incidents (9A10, 13B13), social problems such as drugs (1C13), academic problems (2B13), and problems with family (21A10) or friends (2C13). Since such stories or parts of these stories were based on the students' lived experience, two responses by students (1C13, 13B13) indicated that their stories were written to be remembered so that others would not make similar mistakes.

Stories written because they were a means for students to express a message was revealed in other responses. Problems in relationships between people were the subjects of the stories written by these students. However, revealing the causes of certain problems was not all of the message each of these students tried to convey, but how and why these problems should be resolved. Messages dealing with the effects of family arguments, teenage suicides, dishonesty in peer relationships, prejudice against people of different cultures or abilities were reasons for students to express their concern and offer their opinions. Stories for these students became a way for students to communicate their ideas and feelings on issues meaningful to them. Writing stories because it was mainly a means to express one's feelings or emotions about people, places or, oneself was a particular reason given by some students in their responses (10A10, 18A10, 12B13).

Other sources were an influence as well as a reason for why other students wrote their particular stories. Stories or books read as well as stories told by others influenced some students in writing. Writing a revised version of a book read was the reason for one of these students (13A10) to write a story, while preferences for the type of story heard (24A10) or usually read (4B13) were reasons for two other students to write their own stories. All in all, students as a group expressed a variety of reasons for writing their particular stories: topic, imagination, effect, experience, message, emotion, and other sources. In doing so, these students also revealed that they regarded the writing of stories to be purposeful and meaningful for themselves and perhaps others because it allowed them to choose how to develop an understanding of reality in an imaginative yet involving way.

In relation to the third question whereby students were to explain the origin of their ideas used in the stories they wrote, there were 37 students who responded. However, as a number of students indicated multi-origins of their ideas, which were categorized into various and appropriate categories, there were thus 46 responses categorized. The categories established for the origin of students' ideas as expressed in their responses included imagination, experience, media, and other people.

Of the 46 responses categorized, the largest number of responses, 16 (35.6%) indicated that imagination was a source of students' ideas for writing.

3A10: Came from my imagination.
10A10: It came from my imagination.
11A10: ...and added a bit of my imagination.
5B13: The ideas for the story came from my head. In other words I was imaginating.
18A10: The ideas came only from my head and from my experiences I had, except I changed it a bit from my own imagination.
9A10: The ideas just came up...The ending is what I thought would happen to me.
1B13: The ideas just starting forming themselves when I wrote the title.
8B13: The ideas came from my head when I looked out the window and saw a person getting ready to go out hunting.
4C13: ...and since I had to write a story I thought I would change alot of things.
15A10: How I would act to my real father.
23A10: It all started with Kurt running out of gas.
16A10: When I write a story I write it off the top of my head and it could change anytime. I write, I trie to write about things that would surprise the reader, I like doing that.
3C13: My ideas came from my head. Before I wrote the story, I thought it over first, then I started writing about it.
7B13: From my mind...
9B13: The story just poped into my head because i had nothing else to think of.
19A10: The ideas came mainly from my thought. I didn't know what else to write about so I decide just to write about the trip.

Experience as an origin of ideas for students writing stories was also expressed in a relatively large number of responses, 16 (35.6%).

4A10: Mostly from my experience and my way of understanding how my life is in the north.
5A10: I guess the ideas that came to my head were from my own background. I've been through it before so I thought I would write such a story as that.
21A10: The ideas in my story came from real life situations.
4B13: The ideas I used are from me when I did things like that with friends.
13B13: It came from me, from my past.
2C13: The ideas came from me because I didn't have anything to write about so I wrote a true story.
6A10: My ideas came from my own few problems and from a friend who has no family and rough times I had with parents and makes me want to help people who are down (sad). I want people to respect me. I wrote about how teenagers are like and how we could solve other people's problems so they won't get into suiciding. It something to sort of prevent suicide up north.
8A10: The ideas I got from my story were from why I like writing and what I like to put into it.
6B13: It came from the best sport in the world - hockey. Also from me and my passion for the game.
11B13: About how people talk about Thing's when their in a relationship situation. And from me.
9A10: ...and some ideas were true. Stopping at stores, my mom and I go our own way, my dad and bro(s) go the other way.
11A10: I got some of the ideas from some of the pressure that young people have today...
13A10: ...Also many people in Iqaluit, I find, are much against the idea that not everyone is the same. I wanted to use an idea, not to startling, which could show that acceptance is very important to deplete ignorance.
2B13: ...Some of the ideas came from my past, experience, and thinking about your story seriously.
1C13: ...and made a story out of myself.
4C13: My idea came from a summer vacation I had...

The media as an origin of ideas for students writing stories was expressed in a smaller number of responses, 9 (20%).

7A10: The Ideas that I used in my story came from comics, cartoons, jokes, books, sit-coms, love stories, movies, dramas, and even real life.
17A10: My ideas came from the story I read last year at home.
24A10: The Ideas came from the movie *Nightmare on Elm Street*.
12B13: Ideas I got were from, a movie I saw before called "White Dawn" and another quit a few movies, also from someone who I really know kept their promise from Never Leaving Home.
25A10: My ideas came from a number of sources. For one, the idea of a man walking out in a field not knowing he had been captured by aliens (pigs) came from *Unsolved Mysteries*. Secondly, Time Travell an idea which came from H.G. Wells. The idea of pigs came from a book which I just read, *Animal Farm*. These are some of the ideas which I used in my story.
15A10: My idea came from a Herman cartoon...
2A10: ...The rest of the Idea's came from a four-wheeling magazine I read.
7B13: ...And from movies. And some book I read.

13A10: I had my initial idea from a book I read...

Other people as a source of ideas for students writing stories was expressed in the smallest number of responses, 6 (13%).

10B13: The story I wrote about came from the old people (our elders), because whenever I here legend stories that really happen to someone before, it gets me exciting, and also, if its a person who believes in everything, it really scares them.
3B13: My grandfather used to tell me stories. I sort of mixed couple of stories together.
2A10: The ideas came from my dad. Well the Idea about four-wheeling came from my dad, but I did the rest myself...
2B13: At first my ideas came from my teacher. She told me to write something fictional. So, I got the assignment and got it done...
1C13: All the ideas came from my friends and some of them came from myself and I liked one of my friends ideas, so I used it as a title...
13A10: ...and other people I've known.

In summary, there were 46 categorized responses given by 37 students who responded to question three of the writing component of the study. The sources of ideas used by students in their fictional stories were mainly imagination and experience, both of equal importance (35.6%), then the media (20%), and finally other people (13%).

Most responses given by students indicated that the ideas which students used in the stories they wrote originated mainly from their imagination and experience. Both sources of ideas were of equal importance whether they were given as separate origins or as sources associated with each other. Imagination as a source in students' responses was often based on the students' experiences. Thus some students, while referring to an actual incident or person, stated some imaginative change (18A10, 9A10, 8B13, 4C13, 11A10). Others attributed their imagination to the writing process which was augmented by a chosen title (1B13), an initial incident (23A10), a topic (19A10), how ideas change during writing (16A10), or how ideas are expressed after thoughts have been formulated (3C13). Although students in a number of responses indicated that the ideas came from their heads or minds, sometimes suddenly, others stated that their ideas came from their imagination (3A10, 10A10, 5B13) or that they used their imagination in conjunction with their experience (11A10, 18A10).

Experience as a source of ideas indicated in students' responses was expressed in various ways. Most students stated that their ideas for their stories came solely or in part from their own background (5A10, 6A10), or past (13B13, 2B13) or from their own experiences and/or perceptions of real life which may also include the experiences of others. Most of the experiences written about included relationships with others such as friends or family (4B13, 6A10, 9A10, 21A10), peers (11B13, 11A10), or people in a society with different points of view (13A10). Other experiences written about focused mainly on the students' preferences in life including the enjoyment of writing (8A10), a particular sport (6B13), a summer vacation (4C13), or telling the truth (2C13, 1C13). For the most part, students who relied on experience, either their own or others, seemed to mainly consider the experience as problematic, and so in writing expressed some understanding of both the problem and possible solution. Other students seemed to have written because of the enjoyment of an experience. In any case, students using experience as a source of ideas in part or in whole, seemed to have done so to gain some understanding of themselves as well as others by writing stories about it.

Resources such as the media provided students with ideas for their stories as well. In students' responses, students either mentioned one type of media as a source of ideas or a number of media resources. Also some students indicated that while using a particular media as a source for writing, other sources that they used included experience, imagination, or other people. In relation to the types of media resources used, the printed media including books, stories, magazines, jokes and cartoons were sources of ideas in general or specifically for a number of students (7A10, 17A10, 25A10, 15A10, 2A10, 7B13, 13A10). The visual media such as movies as a single source (24A10, 12B13), or in conjunction with other media resources (7A10, 25A10, 7B13) were specified by students in a smaller number of responses. The response given by one student in particular (7A10) listed seven sources of ideas which included the printed and visual media as well as real life. In general, when writing their stories, these students seemed to be more influenced by the printed media than by movies and more responses indicated that students relied more on a single media source than on multimedia.

Other responses indicated that other people were a source of ideas for students when writing their stories. The elders in a community (7A10), a grandfather (3B13), a father (2A10), a teacher (2B13), friends (1C13), or other people in general (13A10) were significant others to these students. Adults were included as other people. They may have influenced these students not only because students perceived the roles of these particular adults to be one of authority deserving respect but because these adults seemed to have conveyed an attitude towards stories which students considered beneficial. Legends and Inuit stories told to two students influenced how these students perceived stories in terms of purpose, style or affect. A father, teacher, and friends as sources of ideas for certain students seemed to be influential in terms of encouragement and guidance through suggested topics or limited instruction. Other people in general influenced one student (13A10) by expressing views which this student wanted to clarify from her perspective. Thus, other people in general or in particular which were mentioned by these students served as sources of ideas because they were an inspiration for writing stories and/or they provided models of stories that interested and involved the students.

All in all, the responses given by the students as a group indicated that while most students considered imagination and/or experience as major sources of their ideas used in story writing, other resources such as the printed and/or visual media and other people such as professionals, friends, family and people in general were also important but to a lesser extent. What may be interesting to note is that while most students recognized where their ideas for stories came from, most students also indicated that the stories they wrote were nonetheless creations, their own creations. This insistence revealed their perceptions of stories to be an imaginative work even if it was based on actual experiences or a combination of others' ideas.

In relation to the fourth question whereby students were to consider writing for a Southern audience which may have involved changes in their stories, there were 36 out of 37 students who responded. Responses were kept in their entirety and categorized according to the reason interpreted as the major one for a student's choice of writing. Thus 36 responses were categorized according to whether or not there would be differences in students' stories written for a Southern audience: differences, no differences, conditional differences. Responses were also categorized according to whether the differences were made to establish a Northern or Southern distinction: Northern identity, Southern identity, no North/South distinction.

Accordingly, of the 36 responses given, there were 15 responses (41.7%) indicating that students stories would be different for a Southern audience. Of these responses, 13 responses (86.7%) indicated that students' stories would be different in order to establish a Northern identity.

2A10: If I were to write for a person in the south, I would write about life in the north. What happens daily, how many people live in the north, living conditions, etc.

4A10: I's still write about the North, but maybe write it in more detail. What I mean is, that I still hear people in the South still ask questions, like if we do still live in igloos, and more. My story would be more detailed so that in what they read, they'll see that Northern life styles are not much more different from South anymore. It would still be different, but North isn't so much more different from South, from the way I see it.

9A10: If I were to write a story for grade ten students in the south, I would make it very northernly because a lot of people are dum enough to think we live in igloos.

19A10: I didn't write about a northern story so if I were to write to another grade 10 student in the south, I'd write to them about the north, and to explain how we really live up here.

2B13: If I were to write a story for grade ten students in the "South", I would write about stuff like sports/activities, and talk about how we mange to cold up here.

3C13: If I were to write a story for grade ten students in south, I would write about North, to help them understand more about North, and that Inuit don't live in Igloo's anymore.

13B13: It would be different because I would write more about the North.

1B13: If I were going to write a story for Gr. 10 students in the South, I would write about the North not the Hunter because I want people in the South to know about the North, not the stories of the north. The story would not be fictional instead it would be something true about the North.

3A10: I'd write about how Inuit used to live in the past.

24A10: I would write about the culturals of Inuit because people would get to know our past a little bit and so people would think we're good as white people. It would make a lot of difference because some people think we still live in Igloo's.

5A10: If I were to write a story for a "southern" grade ten student, I would write a story about how our grandparents and our great grandparents use to live, and compare ourselfs to them and the way we live now.

16A10: The story would be different because my views on the North are different that they were last year so the story's would be total different. They would be different because I would write about the old north and not about the new North not knowing there was a difference.

13A10: Before I would have been more apt to write about only things that I knew about, from different experiences. Now I imagine I could write about the north confidently to show my former peers and teachers the differences between cultures.

The response of one student (6.3%) indicated a change in topic that established no distinction between North and South.

8B13: I would have probably written about the problem of drugs. Yes. It would be totally different because it would be drugs instead of hunting. And also because they wouldn't understand the story I'm writing.

The response of yet another student (6.3%) indicated a difference in writing to establish a Southern identity.

23A10: I would write about city life. It would be different because totally different atmosphere.

Of the 36 responses given, there were 15 responses (41.7%) indicating that there would be no difference in the stories which students would write for a Southern audience. Of these responses, a small number of students (20%) indicated or implied that they would not make changes because of a Northern identity.

2C13: I would write about North if I was in the South so that the South would learn from North. It wouldn't be different from my Northern story.

12B13: I would write about the north, that is what I heard, from long time agos and from until this current year. Well, I don't really know much about long time ago, **No**, it would be similar to the story I wrote from the North.

3B13: First of all the first difference you would see is how we write, I mean like we don't really like long stories so we really make it short. And probably how we scene up the background, I mean they have high rises and we got animals and nature.

The response of one other student (7.1%) indicated that he would not change his story for a Southern audience, because of a Southern identity.

4B13: No. It would not be different b/c I'm from the South so that is what I write about.

Another 11 responses (78.6%) given by students indicated no change in their stories for reasons not based on Northern or Southern distinctions.

7A10: When I write stories its no matter where I am, I write about the same things.

8A10: No, I wouldn't change my story because I think people North and South would enjoy basically the same type of story.

11A10: Writing for a student in the "North" or "South" doesn't make any difference to me. Neither does cultural background, etc.

15A10: No, I would write the same type of story because it wouldn't make a difference if it was for a southern student or a northern student.

17A10: The story I would write would be the type I write here in the North. I guess it would be like a sad story.

21A10: I would write about the same thing as I write about up here.

10A10: No. I would not have changed it.

25A10: No I wouldn't.

5B13: No, it wouldn't be different.

7B13: Not really because I still would be liking science fiction. And Astronomy.

11B13: It take's me a little while to come up with a topic. I'm sure it wouldn't be different.

Of the 36 responses given, there were 6 responses (16.7%) in which differences in writing for a Southern audience were considered to be conditional

18A10: I'm not sure, I depends on what the students from the south like to read about but if I had no choice to write about something without knowing what the students like, I would write about the North, what it's like and stuff so they could see what it's like if only they've never been to the north.
I would right something of my experience but change it around like I did with the story I wrote but instead make it make-believe, A Tale from the North written by me. My own little tale.

9B13: It depends on what the teacher tells us to do or what the teacher has something to do with what questions.

1C13: I would write 2 stories; One would be about what I wrote (Taking Drugs) because I think they have the right to know. Know about how teenagers are, and the drugs are up in the north.
The second story would be non true story about the North and get them interested in the North, and they would tour the North.

6A10: If I were to write a story for grade ten in the South I would write about maybe something to do with young people. It probably be little different the the Northern story, but about teenage years and maybe problems. Most of young people are mainly in situations like having problems, so my most interest is solving problems around young people. Maybe I would also write about the North, tell people in South how native people are, they would be interested.

6B13: Nah!! Just 'cause a southern person would read it I wouldn't change the storey at all. Maybe I would because some Southern people still think we live in igloos.

4C13: No, it would not be different. To me what I write is what I imagine I would not change a story for someone. It's my story not theirs. Maybe I would write about the North, so they can get an idea where I am from. To chang their story to my story.

In summary, there were 36 categorized responses given by 36 students to question four of the writing component of the study. Many students (41.7%) indicated that their stories for a Southern audience would be different than for a Northern audience, while an equal number of students (41.7%) would not write their stories differently. A small percentage of students (16.7%) indicated conditional differences. Furthermore, the differences which students would make in their stories included changes to establish a Northern identity (86.7%), a Southern identity (6.3%), or no North/South distinction (6.3%). Students who would not make changes in their stories for a Southern audience indicated that North/South distinctions (78.6%) were not important in their writing. A few students indicated not making changes because of the importance of establishing a Northern identity (20%) in their writing, or according to one student, a Southern identity (7.1%). Conditional differences for students who considered change included the importance of a Northern identity (83.3%) or no North/South distinction (16.7%). In terms of total responses, a Southern audience would affect student writing in the following way: to establish a Northern identity (58%) or a Southern identity (6%), or not to make a North/South distinction (36%).

Almost half of the responses given to what influence a Southern audience would have on the writing of stories by these students indicated that students would write different stories or make some changes. Most of the stories for a Southern audience would be Northern in that students would write about the present or modern North, or they would write about the past as lived mainly by the Inuit. Most of these students would write about the North in order to correct certain misconceptions that they perceived Southerners to have of the North. Other students would write about comparisons between the traditional and modern Inuit (5A10) or Northerners (16A10), or between Northern and Southern cultures (13A10) either as a means for Southerners to understand the North and its people or for the students themselves to understand the North. That is, the students would write different stories, would change their topic, style or content in order to establish a Northern identity for themselves and/or for Southern readers. Ironically, one student (8B13) indicated that in order to maintain his Northern identity, he would not write about the North. Instead he would write about the topic of drugs which may have been considered relevant to a Southern audience because it was a common teenage problem. One other student also indicated that he would write a different story that would not be Northern because it would deal with city life, implying that Southerners could identify with it. For the most part, these students revealed that they would write different stories because they perceived differences between Northerners and Southerners, and most of these students would write about what was familiar to them which was the North.

An equally large number of responses given by students indicated that they would not write different stories or make changes because of a Southern audience. Most of these students also indicated that Northern or Southern distinctions in their stories or audience did not make a difference to what or why they wrote. Some indicated that their personal interests were the most important consideration in writing, and thus they would still write about science (7B13), or the same type of story because people regardless of regions may enjoy the story (8A10) or because writing on one topic was easier than others (11B13). Other students simply stated that their stories would not be different or changed, and did not specify the kind of story they wrote in terms of Northern or Southern. One student (4B13) indicated not writing a different story because he usually wrote about the South anyway. On the other hand, a few students (2C13, 12B13) indicated that they would not write differently because they did and would continue to write about their Northern identity, which for one student (3B13) included writing his version of an Inuit story in the Inuit way. Writing for a Southern audience for these students seemed to make little difference in what they would write because of strong personal interests which for the most part were not subject to Northern or Southern distinctions.

Conditional differences were expressed by other students in their responses. Some students indicated that they would make changes if they were given a choice (18A10), if the teacher instructed them to do so (9B13), or if they could write two stories (1C13): one which wouldn't be different and true and one which would be Northern and not true. One student (6A10) indicated writing a similar story based on teenage problems but also considered writing about native people since Southerners may be interested. One other student (18A10) also indicated that if she didn't know what Southern readers liked, then she would write about the North and her experience in an imaginative way which was similar to the story she wrote for a Northern audience. Two other students (6B13, 4C13), indicated that they would not write a different story or make changes but also added that they may write about the North to correct some misconceptions held by Southerners (6B13) or to give them an idea of the North and themselves because Southerners may be interested. For the most part, what these students would write for a Southern audience depended on making changes that would be relevant to a Southern audience or not making changes because the stories were what students wanted to write. In most of these responses, a North/South distinction was made and writing about the North was a consideration but not the only consideration.

All in all, the responses given by the group in general revealed that most students would write or would conditionally write different stories or make changes that were Northern when the readers were Southerners. Other students would not make changes because of strong personal interests that were not Northern or Southern or because certain Northern or Southern identities were important to maintain in stories. Very few students would write stories considered Southern that Southern audiences could identify with easily. To the group as a whole, writing stories to express their Northern identities was important to most of the students. In an added question in which students were asked to elaborate on what they would tell Southerners about the North, many students seemed to focus on how modern the North and Iqaluit were, and that they did not live in igloos any more. They expressed both the positive and negative aspects of the North as well as similarities and differences between the North and South. In general, what these students as a group would realistically say about the North was not much different than what they would write in their stories, especially if the audience was Southern.

In general, responses to the first question of the writing component of the study indicated that most students did ask themselves a variety of questions about the writing process but actual stages were often not mentioned. The responses given indicated that students as a group asked questions pertaining mainly to elements of a story which included characters, topic or theme, setting, and plot. To a lesser extent, students asked questions related to purposes for writing based on self and/or in consideration of others in effect and affect as well, and to the organization of ideas including story structure and length. Responses to the second question of the writing component of the study indicated that all students did have reasons for writing their particular stories and their reasons were numerous and varied. As a group, students gave the following reasons for writing the stories they did: topic, imagination, effect, experience, message, emotion and the influence of other sources. Topic as a single reason was important to most students.

Responses to the third question of the writing component of the study indicated that most students were generally or specifically aware of where their ideas for their stories originated. As a group, students expressed their sources of ideas to be mainly imagination and experience, and to a lesser extent, media resources and other people. Responses to the fourth question of the writing component of the study indicated that many students would write different stories or make changes if Southerners were to read their stories. Many students would also not write different stories or make changes for a Southern audience, while a relatively small number of students indicated conditional differences. In addition, most of the differences or changes that students would or conditionally would make to their stories included ways of establishing a Northern identity. Other students indicating no change in their stories, did so because of strong personal interests, which were not necessarily based on a distinction between Northerners and Southerners. Only a few students indicated changes to establish a Southern identity. In general, writing Northern stories was important to students as a whole, or especially to students who would conditionally or definitely make changes to their stories. For the most part, students as a group when required to analyze their own particular stories revealed a critical awareness of how and why they wrote stories in terms of questions asked about the writing and the influence of audience on their writing. Students as a group revealed that when given a choice, students considered writing stories to be a meaningful experience because it was a way to understand themselves and others in an imaginative and enjoyable way.

Comparisons of Responses to Specific Fictional Stories and Questionnaire on Writing

In comparing students' responses to their specific fictional stories which they wrote and to their general ideas about writing based on certain questions about writing in the questionnaire, the importance of certain ideas about stories and writing held by students as a group was revealed. Thus, in relation to the responses to the stories which students wrote, the students as a group indicated that in their questions of evaluation of their stories, the structure and content of their stories were important. Elements of story in terms of topic, characters, setting, and plot were details that determined not only what students would write about but how their stories would be structured. The organization of ideas according to the structure of a story in terms of a general framework with a beginning, middle and end and in terms of the coherence and unity of ideas were also considered and evaluated. In addition, students evaluated their stories in reference to whether their stories would fulfil their particular purposes for writing which included how their readers would be effected or affected. For the most part, students' questions of evaluation revealed that in order to write enjoyable stories that would keep readers interested, then students had to write their ideas coherently and effectively. Suggested in these responses was that students applied standards of evaluation based not only on how they perceived stories but perhaps on how they thought others perceived stories.

Students' perceptions of stories and benefits for writing were further revealed in their responses indicating the sources of their ideas and reasons for writing. Although topic and imagination were considered to be important as reasons for writing their stories and imagination and experience were important as sources of ideas by most students, the other reasons and sources of ideas given by students were important because they also represented the importance of student choice in writing meaningful stories. That is, as a group, students chose to write stories based on topics of personal interest, their experiences or emotions, or even other resources, but imagination as a subject or means of writing was also included. Writing stories by these students seemed to mean that the process was a creative work whether the story's purpose was to convey a message, to entertain or to express a feeling or idea. Generally, most students responses seemed to indicate that they considered the writing of their particular stories to be mainly a means for them to express themselves, and the effect and affect of their stories on other readers was often an implied rather than an explicit concern for most of them. The influence of a reading audience became important when students considered writing different stories or making changes for a Southern audience. A North/South distinction was important to them as most of these students indicated that they would or conditionally would write stories to establish a Northern identity. Nonetheless, there were also a notable number of students who would not write different stories because a North/South distinction was not important to them.

All in all, responses by students to their own fictional stories that they wrote revealed that students regarded stories as expressions of their own interests which adhered to certain standards held by the student based on stylistic techniques, story structure and purposes for writing. The process of writing stories was then a means for students to develop an understanding of themselves in relation to others and reality in an imaginative way. In these ways, students indicated that writing fictional stories was a meaningful experience.

In relation to students' responses given to certain questions on the questionnaire dealing with students' general attitudes towards reading and writing literary works such as stories, the importance of certain ideas were also expressed. For instance, students indicated that they liked to write stories based on personally chosen topics, types of stories, imagination, and their experiences. In terms of reading stories, students indicated that they liked to read stories written by their classmates for reasons of enjoyment or learning. The willingness to share their written stories with their classmates was acceptable or sometimes acceptable because of reasons based on the student writers' purposes for writing, their perceived ability to write stories, and their feelings of self-esteem. That is, the students' choices to share their stories depended on evaluation of their stories according to the student writers' own standards or those perceived to be held by their classmates. The affect and effect of their stories especially on others were important considerations for students to share their writing. Responses indicated that students would share their stories for reasons of enjoyment, learning, and students' particular purposes in writing. In regards to changing stories in general because others would be reading their stories, most responses indicated that students would not make changes.

All in all, students' responses indicated that the students' general attitudes towards writing stories was one of enjoyment dependent on personal choices and particular purposes for writing. Students' general attitudes toward shared reading of student-written stories was dependent on the student-writer's self-esteem, their own evaluations of their own stories, and how they perceived others may evaluate their stories. Changing their stories for others was not an accepted procedure for most students.

In comparisons of students' responses to their particular stories and to their general attitudes toward writing and reading student-written stories, there were similarities and differences. In terms of similarities, responses to specific and general story writing indicated that students mainly regarded the writing of stories to be meaningful and enjoyable if they could chose what to write which included topics of personal interest, imagination, and experience. Responses to specific and general story writing also indicated that while writing stories was a creative and imaginative process, it was a means for students to express themselves. That is, most responses to writing stories suggested that students wrote stories mainly for themselves and thus students became both writers and readers of their own work. Others as readers was generally implied. However, the affect and effect of students' stories on readers such as peers became an explicit consideration when students evaluated their own stories and writing abilities as well as the student-writers' perceived purposes for writing which entailed enjoyment, conveying a message, or expressing their own ideas or emotions. Responses to both general and specific story writing thus indicated that stories were written to be read by student-writers themselves and/or others and that evaluations of their own stories included their own standards and those perceived to be held by others. Therefore, the students' own writing abilities, feelings of self-esteem, trust in others, achieved purposes for reading and writing stories such as learning and enjoyment, and concepts of stories became subjects of evaluations especially when the question of sharing their writing with their peers was involved. All in all, responses to general and specific writing of stories revealed that students enjoyed writing but that sharing their stories with others depended on whether the student-writer considered his/her story to be meaningful to others.

The major differences between responses of attitudes toward students' general story writing and specific stories was a matter of changing their writing for a reading audience. If the readers were their own classmates or Northern peers, most students indicated not writing different stories or making changes. On the other hand, and in respect to their specific stories, an equal number of students would change their stories as those who would not, if their readers were peers in the South. However, most students who would make changes would do so to establish a Northern identity. Another difference between responses of general attitudes toward writing and specifically written stories was the importance of students evaluating their particular stories in terms of structure and elements of story in comparison to evaluating their stories in general in terms of affect and effect. For the most part, this comparison revealed that students as a group regarded the writing of stories to involve particular concepts of stories and personal involvement of both the student writer and other readers who were considered implicitly or explicitly.

In summary, the comparisons of students' responses to general and specific story writing revealed common considerations in relation to how and why students wrote stories. Generally, students expressed a relationship between reading and writing stories in terms of evaluation and purposes for writing. Students' responses toward student-written stories in general or specifically also revealed a relationship between student-writers and readers, either themselves or others. For the most part, writing particular stories was a meaningful experience for most students, either as a expression of a personal self or of a regional group (Northern) identity. Writing stories in general seemed to be meaningful to those who had confidence in themselves and in their writing abilities, and who had a positive attitude toward writing and reading student stories. The influence of peers reading students' stories was an implicit or explicit consideration by students which positively or negatively influenced the students' willingness to share stories, to write certain stories, or to make changes in stories written. Students' responses to general or specific story writing thus revealed students' attitudes and values of reading and writing student stories, which in turn revealed students' concepts of stories. All in all, students indicated being critically aware of the writing process in terms of it being a means to express themselves as well as to evaluate their ideas. In other words, writing stories seemed to be an imaginative means for students to develop an understanding of themselves as well as to evaluate their ideas. Such an idea may also be part of their concept of story since many students in responding to their particular stories also indicated stories as being thoughts structured coherently and involving elements of story written for various purposes including affect or effect. Students thus indicated in their responses that stories written and read by students could be a meaningful experience for the writer and reader because the perceived nature and purpose of stories allowed students choices in creating meaning through both the reading and writing processes. Because of personal choices in these processes, stories as fiction varied.

CHAPTER VII: GROUP DISCUSSIONS AND INTERVIEWS

Six major questions were developed to be presented to the students for group discussion. The three teachers of the students involved in this study responded to the same questions in a group discussion. Generally the same questions were raised with two Inuit authors. All the group discussions and interviews were recorded and transcribed. Because some of the same questions had been dealt with in an article by Alootook Ipellie (1983), whose story *Damn Those Invaders*, was such an important part of this study, it is included in the discussion of perspectives of Inuit authors.

The full text of the questions for group discussion are presented in Appendix E (page 273). The main areas of questioning are as follows. Because the participants used the questions as beginning points for informal discussion, not all of the areas were addressed equally.

1. What do you think the purpose of stories is?
2. What do you think people learn from fiction?
3. What methods help students understand stories better?
4. Comment on the inclusion of Inuit myth and stories by Inuit authors in the curriculum.
5. Compare the versions of the Sedna myth written by Franz Boas and Jon Stott, and discuss issues of translation and the importance of oral stories.
6. Discuss the range of literature ideally included in the curriculum, in terms of language (English and Inuktitut) and perspective.

At this point, it should be noted that the information, attitudes, and perspectives provided in this chapter served as a context for interpreting students' responses in other parts of the study.

Students

Five groups of students responded orally to the questions. Three of the groups are from English 10 and are designated as G1A10, G2A10, and G3A10, while two of the groups are from two classes of English 13, and are designated as G1B13 and G1C13. Fourteen students participated and all but two are Inuit.

Most groups express that the purposes of stories to be that of entertainment, of obtaining information, or of learning about life or acceptable behavior. Some groups consider stories to be an expression of feelings, thoughts, and opinions. Some members of the English 10 groups indicate that Inuit beliefs are passed on through stories told by parents, grandparents or relatives, and that such stories are believable. A few students were told stories when they were younger, but one student in English 10 explains that they were not like the stories read. Student group responses to what people learn from fiction are similar to their responses in other parts of this study. Generally, fiction is imaginative, interesting, enjoyable and informative. It can be true or it can happen. Students in the English 13 groups focus on fiction as being a way of learning vocabulary, how to write fictional stories, or more about stories.

The methods that the groups of students indicate as helping them understand stories better in class include the following in descending order of importance: teacher's explanations, group discussions, class discussions, re-reading and reading aloud, and audiovisual aids and acting out scenes. Keeping a reading journal is not a help to any of the groups. A student in G1A10 suggests, instead, an additional method of "asking a fellow student". A student in G1B13 explains that class discussions are helpful because "the whole class can understand the story all at once", while another student in the same group likes group discussions because of the chance to talk about different ideas with peers. Yet a student in this same group prefers to re-read stories because "teachers get off hand".

Generally, most students in each group express more than one method that helps them understand stories better. All groups and most members of these groups indicate that Inuit myths or stories should be included in the high school Alberta curriculum. In their explanations, students regard these stories to be a way for others to learn about the Inuit and for Inuit to learn more about their own culture. The groups in English 10 give further specifications: half of the curriculum should consist of these types of stories (G1A10), the Sedna myth should be included (G2A10), and Inuit and Non-Inuit myths and stories should be included in all Canadian curricula so that students can "learn about different cultures and how they live and what their home life's like" (G3A10). Only one group G1A10 indicates the preferred version which is the type told to them by parents and elders.

In comparing the versions of the Sedna myth, most groups consider them to be similar, and for two English groups, they are meaningful because both versions express Inuit beliefs or lessons in life. One English 13 group (G1B13) does not find either version meaningful. The version by Jon Stott is preferred by students in G2A10 and G1C13 because it has more explanations and is easier to understand than Boas's version. A student in G3A10, however, prefers Boas's version because Jon Stott's version "sounds Southern, like an Indian story". Another student in G3A10 prefers an Inuit version which is "shorter, more to the point, and uses Inuit words".

Not all groups or all members of a group answered the questions dealing with oral or translated stories. Of those who did, students indicated that some oral stories do lose meaning when put in print (G1A10, G2A10), and that oral stories are "more understandable" because the tone of voice helps you visualize and feel what's happening (G1A10). Three groups recognize that translated stories are problematic. However, a student in G1B13 suggests that most stories be written in English so that both Inuit and non-Inuit can understand them. On the other hand, students in G1A10 and G2A10 think that Inuit should write their own stories in Inuktitut. The question of other Inuit writing affecting students' meaning in fiction was misunderstood and not responded to by three groups. However, the information is worthy of consideration. A member in G1A10 emphasizes that "Inuit can tell their own stories" and so do not have to rely on English stories. Students in G2A10, however, explain that English fiction is somewhat difficult but if Inuit students can learn something from it, then its okay.

Not all groups or members responded to the questions on a future curriculum for the Eastern Arctic. Of the responses given, most groups indicate that they want the usual subjects and both languages taught. The students of G1A10, however, go to great length in explaining that more time and opportunity should be given to Inuit students to learn their culture and language. Three groups also suggest that more Inuit material such as stories should be included but that English material should not be excluded. The proportions that students suggest are half and half, or mostly (75%) Inuit material (G1A10). The students in G1A10 do not want translated material, but they do want both English and Inuktitut material in their educational program. In general, students have revealed that they enjoy learning and that stories including fiction are valuable for this reason. What these students also emphasize is that while they find an English-based curriculum to be important, they would like a better opportunity for others and themselves to learn about the Inuit culture and/or language. For this reason, they would like to have more Inuit stories or myths in their educational program.

Teachers

In discussion of the responses of the English teachers, they are individually identified as T10A, T13B, and T13C. They dealt with the same questions to which the students responded. In general, the teachers regard the purpose of stories to be entertainment, to teach a lesson, and to provide a vicarious experience. T13C adds that stories also help shape identity. To these teachers, what people learn from fiction are experiences that they can apply to themselves or life. As T13B states: "Life is trapped between certain pages there. You can examine it and it helps you think about your own life". T13C considers reading fiction to be valuable for the "thrill of the experience". In general, these teachers made little distinction between stories and fiction. The methods that teachers find most effective in helping students understand stories better involve a clarification of the setting and characters and then to lead students into the story by reading the beginning (T13B), uses of pictures (T13C), and explanations, and allowing students to read aloud in small groups (T10A). All methods are used by T13B, but she and the other two teachers mentioned that group or class discussions do not work very well.

The inclusion of myths in the Alberta curriculum are considered to be beneficial. All types of myths including Inuit myths are thought to be a way to develop an understanding between Northerners and Southerners. To T10A, studying myths "from the culture from which they're from" is important. T13C considers the study of myths to help develop a "Canadian identity". All teachers consider a comparison of myths or versions of myths to be valuable if they are available. Evaluating and stating the meaningfulness of the two Sedna myths led to a discussion of translated stories. T10A does not find either version personally meaningful; they are considered to be purely entertaining. T13B considers Stott's version to be less harsh than Boas's as it is viewed as "more entertainment than to live by". T13C considers both to be violent because they were meant to teach children a lesson. T10A relates these myths to the "European tradition of European fairy tales", and T13C relates the "awe and respect" created by myths to similar effects of the Bible. T13B makes a statement which the others imply: "I'm sure if you're part of the culture it says more to you". All teachers regard translated versions of myths to be problematic by others outside of the culture, or according to T13B, even by those within. While all agreed that some meaning is lost in translating the oral story into print, the preserving of old stories in print is valuable. T13C felt that an "empathetic writer" could do it justice, but he also considers the phrase "Inuit literature" to be an oxymoron.

The influence of memoirs and autobiographies on meaning in fiction involved a discussion of the concepts of truth and reality and students' writing or reading. All teachers indicated that their students are concerned with truth and reality in literature. More specifically, if a selection is not true or real, they have difficulty understanding it or little interest in trying to understand it. "Is it true?" is a question commonly encountered in all English classes, which is a question that T13C admits he has trouble answering. All teachers also revealed that students usually write fiction based on things that actually have happened, and to two teachers, such writing becomes non-fiction (T13A) or unbelievable fiction that is fantastic or almost silly (T13C). T13C notes that some students have trouble writing something they do not believe. Implied then is that these teachers perceive their students as having trouble using their imagination in reading and writing fiction.

Despite the problem of truth and reality, these teachers focus on other aspects to make reading and writing fiction an enjoyable experience for students. T13C states: "It doesn't mater whether or not they can write a fiction story, if they can express themselves". All teachers also indicate that they attempt to have the students experience the story. In fact to T10A, the "metre stick for judging good fiction when you read it" is that "you believe its true". In this way, fiction takes on the "aspect of reality". To him character identification is important. To T13B students' stories based on their real life experiences are well written in terms of appealing to the five senses. This teacher also suggests that since many of the students are ESL students, it may be important that they understand the stories from their own culture in order to understand those of another.

How these teachers perceive a future high school language arts curriculum for the Eastern Arctic is dealt with in the last question. For the most part, these teachers consider an English-literature based curriculum important to continue especially at the high school level. Implied or stated, these teachers perceive their role as preparing their students to compete on an equal basis with their Southern counterparts. A variety of literary selections, with some inclusion of Northern stories, is part of the way of achieving this goal. T13C suggests that an ideal would be a translation of all materials into both English and Inuktitut, but T13A emphasizes that the costs to do so would be "prohibitive". Literary works translated into either language are further considered to be problematic because the appropriate vocabulary may not be used or even exist. T13B also offers the ideal to be two high school language arts curricula: one English or French and the other Inuktitut. T13B acknowledges the uniqueness of the North but also considers it to be part of Canada, and so one of the official languages and cultures should be taught.

Additional information was provided by these teachers who were asked specific questions by the researcher in order to determine the teaching strategies used and how materials were selected. T13B chooses material with vocabulary that is not too burdensome or which is related to various themes. Students' preferences are considered in T13B's selection, and so particularly-liked stories or stories written by certain authors are dealt with in class. Material that is Canadian including that which is Northern are also included. Myths and legends are not often used by this teacher, but she indicated that she may begin to use them because of the questions in this study. T13C selects stories based on "availability, cultural relevancy, and interest"; while T10A bases his selection of literature on "personal, cultural, or teenage interests". Northern myths and legends are used by T10A and T13C, but T10A adds that his students thought that the stories in *Tales from the Igloo* (Metayer & Nanogak, 1972) were "juvenile until they got into them and began to understand them". The other material used by these teachers follow the recommendations and guidelines of the Alberta curriculum guide and the Program of Studies.

Questions that students ask their teachers provide insights into the way teachers may be influenced in what and how they teach. Therefore, T13B's students mainly ask questions related to vocabulary and settings. In terms of vocabulary, dictionaries are used, but brief conversations with the teacher are better. Students of T10A also ask the meanings of words as well as comprehension questions. Another common question is "Why do we have to do this?" T10A further notes that "many students do not ask questions until he starts them thinking about it". The questions that T13C's students usually ask are whether the story is true and why the characters did what they did, especially if the action has a negative impact on the other characters. T10A and T13C add that their students are not motivated in English class; that reading is not a student-preferred activity (T10A). T10A volunteered his observation that his students when they do read, "prefer to read fiction set elsewhere, but in writing, they localize it and write about their own experiences". In general, these teachers indicate that while teaching the Alberta curriculum, they are also sensitive to making English literature a meaningful and relevant experience for their students.

Inuit Authors

Perspectives on literature were provided by two Inuit authors, Liz Apak-Rose and Kathy Okpik. Each author had written a series of books presently being used in eastern Arctic elementary and junior high schools. Some of their ideas obtained from personal interviews which turned into conversations are presented here as another context for interpretation.

Liz Apak-Rose

According to Apak-Rose, stories were always part of her life. The stories she heard were told at community gatherings by adults or at home by her mother and relatives. In play, children often retold stories to each other. Apak-Rose regards the purpose of stories, including fiction, to be "for enjoyment" or for teaching a person "how to live with other people and how to conduct yourself in certain situations". Stories are to be shared with people. Inuit stories are also a way of passing on knowledge to others. The reason she writes stories is "to share what she learned" and to tell "of things heard and things experienced with other people". Stories are important because the concept and act of sharing is "vital to our people".

In respect to how real stories are, Apak-Rose considers reality to be a matter of interpretation and belief: "It's as real as you wish to make it". Stories can be real to "the culture and its people". Inuit stories are real in that while being "linked to history", they are also "part of the spirit and soul". Stories including legends and fiction are made up, but "if you look behind just the words, if you look behind the action, they're trying to teach you something". According to Apak-Rose, "fiction is okay if it has morals to it or the opportunity to find morals". That is, fiction is an imaginative work with a subtle level of truth.

To Apak-Rose, the value of all stories is the association made "between the story and what is happening to others". In spite of what may be learned from stories, Apak-Rose explains: "Most people will not tell you what you should believe in because you will get out of the story what you want to". The structure of stories was also discussed. Accordingly, a story consisted of a "beginning, middle, and end". The ending of a story was important because "the end may not be established as an end". That is, coming up with one's own conclusion is considered to be a learning process. Apak-Rose adds that children today seem to need the words, "The end", but she considers this type of ending to be detrimental to further thinking and to what stories really are. "The end" may indicate the end of the printed story, but a story does not really end there. Further thought and more life experiences may add meaning and understanding to it.

A good story according to Apak-Rose is one that affects the reader emotionally, intellectually, and elsewhere in the discussion she implies, spiritually. These criteria apply to any story including those that are translated. Therefore, stories translated from one culture to another often appear superficial. Although translated versions are recognized as being somewhat problematic, Apak-Rose nonetheless considers it possible to translate stories especially Inuit stories into English because of the number of Inuit who are now bilingual. Stories written in the language of the culture however was indicated to be better. Rather than translating stories, Apak- Rose expressed more of a personal interest in preserving oral stories, especially old Inuit legends, in print. In fact, reading old stories and listening to tapes of elders as well as reading material in English were sources of ideas in her writing. To Apak-Rose, Inuit stories are important: "I feel our stories, legends, and myths are timeless"; they are a link between the past and future. Furthermore, to analyze myths and legends is not advisable since meaning will be lost. More specifically, to analyze such stories is "to analyze people", and in doing so, people and stories are changed into "something else unrecognizable for what they are". Because of her interest in myths and legends and her concern for the present and young Inuit, Apak-Rose does not analyze stories, she writes them. She sets her stories in the present but incorporates myths and legends in the events. In this way, Liz Apak-Rose and her stories become a link between the past and future.

Kathy Okpik

Kathy Okpik, as an Inuit author, provides another perspective on literature. Most of her comments are explanations focused on the stories she wrote: *Afraid of the Dark*, *Labor*, *Sheepa's Grandfather Is Ill*, *Egg Hunting*, and *My New Bicycle*. Her books are based on the theme of emotions or feelings which include fear, honesty, death, anger, and pride. Each book deals with a specific emotion. Okpik wrote these books as part of an assignment for an Inuit literature course taught at Iqaluit's Arctic College. Since there was a lack of Inuktitut materials in schools, the assignment also had a practical purpose.

According to Okpik, feelings as a theme was chosen so that students could "share their experiences with others", especially their peers. The particular feelings were chosen because of the author's own experiences while young and her perception of what feelings may be common yet difficult to deal with by other children. These books are to enable students to share "their experiences with what they know". To instigate a discussion and "to get them to use their thinking skills a little", Okpik always ends her stories with a question. Also, since the situations in Okpik's stories are realistic, responses to her questions require the student to relate the story to real-life, to themselves or others. In this way, Okpik also considers her stories not to end with the printed story, even if the story's situation ends. In the explanation of one particular story, *My New Bicycle*, Okpik states that "there's no real ending" because the students have to decide which character should apologize.

Basically, all of Okpik's stories deal with situations and feelings that students can relate to as well as peer and family relationships. It appears that Okpik's stories, although she does not say so, provide students with the opportunity to understand their feelings and how to better get along with others. In discussing her techniques in writing, Okpik explains the importance of details: "If you want the reader to see what you're actually writing, then you have to describe what you picture in your mind". For Okpik, such a picture develops in her mind as she writes. All of Okpik's stories are based on real experiences but parts are made up. To her, imagination is important to develop interest. While Okpik may have written her stories for younger students, she does think they can be read by adults as well since adults and children appear in all stories. It all becomes a matter of perspective.

Based on her reading of Inuit and English literature, Okpik makes a few comparisons. Primarily, Inuit stories are more direct, "they get right to the point", whereas English stories have "so much detail and elaboration". Because of this, meaning is lost when one story is translated into the other's language. In respect to other types of stories, Okpik considers myths and legends to be a means of "learning about morals and how to live in a society". However, she also considers that messages can be conveyed in other stories including fiction. That is, "there is room for other kinds of stories".

At the time of the study, Okpik provided more information in a local telephone conversation. One important idea expressed in this talk, was that she would classify her stories as non-fiction because feelings are not fiction, they are real. She also emphasized the importance of personal choice and variety in reading; advise which she herself follows.

Alootook Ipellie

Although Alootook Ipellie was not interviewed for this study, an article about him and by him is included as another perspective on literature by an Inuit author. According to the 1983 article entitled "My Story", Ipellie explains that in his early years expressing his creativity through art and his stories was "a way of being accepted by others" (p. 58). Basically, Ipellie considers having learned to write and draw creatively on his own (p. 58). It was the publication of early stories and cartoons which gave him the inspiration to take his talents more seriously (p. 54). Encouragement by other Inuit such as the staffs of *Inuit Monthly* (p. 54) and *Inuit Today* (p. 57) as well as a critical awareness of the plight that Inuit in transition between cultures faced (p. 57) also provided Ipellie with reasons to keep writing or drawing cartoons. Ipellie no longer does creative work to be accepted by others but "because it brings an endless stream of personal satisfaction" (p. 58). In speaking about his writing, Ipellie states that most of what he writes "concerns the conflict between the Inuit and the Qallunaaq life styles" (p. 58).

Being an Inuk, Ipellie first speaks to and for the Inuit, and then to the Qallunaat whom he regards to be "the source of the conflict that exists in the North" (p. 58). Primarily, he attempts to make known the dilemma of his people: "I strive to help my people by making their aspirations known and understood by the people outside our land who haven't the faintest idea who we really are and why we are rebelling against their system" (p. 58). Through his writing, Ipellie also hopes to inspire his people "to do as I do, and that is to stand up for themselves and be heard" (p. 58). As serious as his intent is, however, Ipellie aims at making "people smile or laugh" (p. 58) and mainly at themselves. To serve these purposes of writing, irony and satire characterize Ipellie's technique. Others such as Petrone (1988) recognize Ipellie's satire and accredit it to the Inuit tradition as a means of exercising social sanctions (p. 248). Since time and situations in the North and South have changed since Ipellie's article, Ipellie may also perceive the Inuit/non-Inuit relationship differently. However, if his views have changed, it is doubtful whether his satire has—which is to the reader's benefit. In general, perspectives by three Inuit authors have been presented, and while each is different there is a commonality amongst them. All of them express a love for stories and all seem to write them because they want others to think about what is said and to govern their actions in accordance to this understanding.

CHAPTER VIII: CONCLUSIONS

The Research Questions

In order to determine the understanding and meanings imputed to literature by Grade Ten Inuit and non-Inuit students in Iqaluit, a summary of the results of students' responses to reading and writing was developed. Accordingly, this study's summary was considered in relation to research questions derived from salient features or descriptive statistics of students' responses to the questionnaire, to questions pertaining to reading based on students' chosen selections and the given story, and to questions pertaining to students' analysis of fictional stories which they wrote. The research questions being addressed included the following:

1. How do the students develop meaning in fiction?
    a) Is there a distinction between meaning and understanding?
    b) What are the students' relative focuses on:
        i) the text: physical features, story (content and structure) and purposes?
        ii) self or group?
    c) Is emotion important?
    d) Are themes important to students?
    e) How important is author in students' meaning in fiction?
    f) What sources influence students' development of meaning?

2. What is the relative importance of the North/South distinctions?

3. What are the students concepts of fiction, non-fiction and story and how may they influence students' meanings of literature?

These research questions were also applied to responses to both reading and writing in order to develop their relative importance to each process, and to determine the relationship between reading and writing.

How Do Students Deal With Meaning in Fiction?

Distinction Between Meaning and Understanding

The research question addressed here is

1. How do students deal with meaning in fiction?
    a) Is there a distinction between meaning and understanding?

In students' responses to literature, "understanding", "meaning", and "meaningful" were various terms used by the group. Sometimes they were used synonymously and sometimes they were used as terms with distinct meanings. Generally, the students' meanings of literature were equivalent to the students' understanding interpreted as comprehension of the text especially in terms of vocabulary. Some responses focused on comprehension as meaning and understanding, while students in other responses involving stories equated understanding to meaning that entailed students' concepts of story which were not always restricted to the text. That is, students expressed their understanding or meaning of what was read or written in terms of story structure or content, purposes, effect/affect, or implied or explicit use of imagination. For the most part, students developed meanings based on their expectations of enjoying texts which varied because of the type of text as well as students' personal reasons for reading and writing. Meaning and understanding were thus expressed in students' responses as an indication of how and why students engaged in or interacted with the text. Meanings and understanding were not "imputed" to the text but were developed or created through this interaction or transaction involving student and text.

Various degrees of personal involvement were thus integral components of meaning and understanding which could also include meaningfulness. That is, reading and writing literary works became meaningful to students if they developed an understanding of story, of themselves, of others, or of reality. Most often meaningful seemed to be the appropriate term to use to interpret students' understanding of selections which they expressed as being personally relevant in developing a sense of identity. Meaningful as a term indicating the type of student involvement could then be synonymous to meaning and understanding. However, meaningful could also be a term differentiated from meaning and understanding as an indication of high personal involvement developed through personal identification and emotional involvement of the student transacting with the text. That is, meaningful as a term connoting emotional intensity in responses indicated the importance of the students' meaning and understanding developed from the selections. Meaningful interpreted in this way was used more often by the researcher than by the students who usually used the terms meaning or understanding or provided explanations expressed in emotional tones. Students' responses to the given story were examples in which meanings were expressions of meaningfulness as students emotionally expressed their understanding of the story in terms of an understanding of reality and a group identity.

There were a few responses by students whereby meaning or meaningfulness were differentiated from understanding. For instance, some students indicated that they understood or comprehended their chosen stories, yet they considered their stories not to have meaning or to be meaningful. Students responding in this way distinguished meaning from understanding while also indicating that meaning meant something other than entertainment or that the story read did not meet the students' expectations of enjoyment. The importance of the students' awareness in developing meaning in an individual way became evident in responses to commonly chosen selections. That is, while two selections were chosen by two and three students respectively, the selections were not considered as having meaning for all of them. Selections even when chosen by a number of students may not have the same meaning for students but they may also not have any meaning at all for some.

Meaning was also differentiated from understanding in a response to writing by one student in particular. In this response, understanding was developed through incomprehension as a way of making students think about the student-written stories. For the most part, however, most other students equated meaning with comprehension and attempted to write stories that were logically structured while also being based on a topic of interest. Personal involvement in both ways were important for meaning and understanding. To sum up, in responses by students as a group, meaning and understanding were usually the same but distinctions could be made when the concepts of meaningful and comprehension were involved. At any rate, responses also indicated that meaning and understanding were created by most students most of the time in individual ways that included personal involvement which was relevant to the student and text. Moreover, while students' meaning and understanding of literature were based on the development of individual and group identities, meaning and understanding also meant the development of students' critical awareness of how they created meaning and came to understand.

Relative Focus on Text

In the context of the question about how students develop meaning in fiction, the specific research question is as follows.

b) What are the students' relative focus on:
   i) the text: physical features, story (content and structure) and purpose?

While meaning in literature was created through students' interactions with text, aspects of text were the focus of students' responses. Accordingly, the physical features of text, the content and structure of story, and purposes for reading as reasons for focusing on text were expressed in students' responses. In the questionnaire, students indicated that physical features of text had an influence on their reading and indirectly on how they established meaning in what was read. Thus the size of print in a text (II F) made a slight difference to most students (51%) and a large size print (II F) was most preferred (29%). Pictures in a text (II G) made a slight difference (44%) to students' understanding of the text. Students also indicated that they considered the physical features of books (II X) mainly the front of the book, in choosing stories to read. The length of selections was the most common physical feature of text affecting students. In the questionnaire, most students (51%) considered length to make a notable difference in what they chose or enjoyed to read (II E). Also in relation to personal involvement in reading dependent on length (II E), most students' responses (21) indicated that length did or sometimes did make a difference and that comparatively fewer responses (17) indicated that length did not make a difference. Also based on attitude, most responses (22) indicated that students preferred long selections while relatively fewer responses indicated a dislike for long selections. Physical features of text in terms of length were also given as a reason for disliking stories (II U) and as a structure of genre for preferring poetry, prose, or drama (II Q) along with style and beginnings. In students' responses to specific reading such as their own chosen selections, students focused on the structure of text, particularly the title and length of selections in their explanations for how and why their selections were chosen.

As part of the concept of text, the structure of story or its content was often expressed as elements of story by students. That is, in establishing meaning in stories, students focused on the elements of story which were both structure and content as inseparable components of story. Students also expressed their meanings of stories which they read by referring to elements of story in general terms or in specific descriptions applicable to particular stories. In the questionnaire, students ranked the importance of elements (II S) as a way of reading stories. Elements of story was also a reason second in importance to effect or external conditions for students disliking (II U) or liking stories (II V). In students' responses to specific stories read, particular elements of story were considerations by students in making North/South distinctions. Elements of story as aspects of story were included as reasons for how and why their particular selections were chosen. Although the same elements of story were considered in most responses to reading in general and to specific stories read, the importance of the elements varied as revealed by different ordering or focuses. In the questionnaire, students as a group ranked the elements and their particular focuses in reading according to the following order of descending importance: plot, characters, theme, and setting. In responding to why and how their particular selections were chosen, the order of importance became theme, characters, and plot. Setting was not a consideration but genre as an aspect of story was. However, in making North/South distinctions, setting was the most important element, followed by characters, plot and theme. The differences in the order of importance of various elements of story seemed to be due to students' purposes for reading. The importance of various elements also differed in students' general attitudes and habits of reading in comparison to students' purposes and attitudes to reading specific stories.

Students' also focused on text for meaning because of their perceived purposes for reading which they expressed in terms of comprehension, learning and enjoyment. In the questionnaire, students gave comprehension as a reason for preferring a particular genre (II Q), for liking (II T), or disliking stories (II U) and as a method of reading (II P). That is, students developed meaning in what was read if they could comprehend the selections which meant that they were easy to understand in general, that the message was understood, that the vocabulary used in the selection was not problematic, and for some students, that the selections were short and meaningful. Comprehension based on text also meant reading to formulate knowledge applicable to life as well as to writing stories. The various methods of reading were preferred for purposes of comprehension which meant remembering the story better or improving students' reading skills by reading aloud or a combination of reading silently and being read to. Comprehension developed through concentration was the main reason for reading silently. In the questionnaire, students indicated that for purposes of developing comprehension, they talked about novels (II M) while focusing on aspects of text. That is, talking about novels helped students comprehend the text by their acquiring more information or more details or answers related to novels read, or to understand a certain aspect of story termed as main point, moral or message. In respect to specific selections read, students as a group chose their own selections and preferred their selections because of reasons of comprehension. Comprehension as one effect, which could also be a purpose for reading, was a reason for how and why meaning in their chosen selections was developed. In relation to students' responses, students' meanings of their chosen selections rather than the given selection was based mainly on comprehension focused on text. Accordingly, comprehension was expressed in terms of vocabulary, better understanding, being less complicated and an author's style that was comprehensible. In these various ways, students revealed that their purpose for general or specific reading was to comprehend the text which was based on the individual students' expectations of text and a self-awareness of how comprehension was developed. Primarily, comprehending the text indicated by students meant interpreting the story in terms of what the author said.

Students also focused on text because they read stories for the purpose of learning which was somewhat related to comprehension. According to students' responses to the questionnaire, learning was a reason for liking stories (II T), and as one of the reasons for reading (II Y). In these responses, students considered the text as a means for learning in terms of increasing their vocabulary, improving their story-writing, developing their imagination or concept of reality, and increasing their cognitive abilities. Students also regarded stories to be a source of knowledge as well as a means of formulating knowledge. Moreover, stories were a source of information and a means for students to develop an understanding of themselves in relation to others, to the world, and to life. Students' focusing on text did so in general because they expected to learn specifics about external things, stories as text, and people including themselves, while also expecting to learn how to learn. Students' responses to specific stories read revealed learning as a purpose for reading which were focused on text for similar personal reasons. Thus, students' responses to the given story indicated that it was a source of information and a means for learning about the situation in the North. They also expressed learning of the North in terms of the past, present and possible future. In general, students indicated that reading the given story was a learning experience and a means of developing their knowledge. Some students also expressed their learning in terms of alternatives either in understanding the problem or in offering solutions. Most importantly, the learning that most students expressed from reading the given story was that of increased understanding by students of their perceived reality augmented by their interpretation of the text. In respect to their own chosen selections, students explained that their meanings were developed because of the effect and/or purpose of learning. More specifically, students focused on the text of their chosen selections because they learned about human or animal behaviour which was relevant to their own lives or personal interests. Similar to students' responses to reading in general, learning in terms of developing their vocabulary, writing styles or memory were also reasons for why students' chosen selections were meaningful to them. In students' responses to their preferred selections, students focused on the theme of the story, as a reason for preferring either their chosen selections on the given story because it was a means for them to learn about the North, about others, or about themselves. In other words, students focused on text in general or specific readings for the purpose of learning. This meant that while students regarded stories as a source of information, stories were mainly considered to be a means for students to develop certain learning skills and their capacity for understanding story as story as well as the students' own realities.

Enjoyment, a concept interpreted to include intellect and emotion, was another purpose which students gave for reading while focusing on text. In the questionnaire, enjoyment was a reason for why students preferred certain genres (II Q) and as one of the reasons for reading in general (II Y). That is, students focused on text because they expected to enjoy what they read for reasons that they expressed in individual terms. Thus, students considered reading in general to be meaningful because of personal involvement due to interest in the content and format of various selections. Students who read for enjoyment also expressed that they liked to read because it was generally fun and could involve them emotionally when given a choice in what to read. While students expressed reading for enjoyment as a means of entertainment or escape, some students also expressed enjoyment as reading for information. However, when required to make a choice, most students (54%) in responding to the questionnaire, indicated that they read for entertainment rather than information (II A). In responses to general reading, students also indicated that lack of enjoyment expressed mainly as boredom, which was based on various reasons resulted in students regarding literature read not to be meaningful. For the most part, students' expectations for enjoyment as evident in how and why students chose their particular selections to read was most important. That is 32 out of 37 responses indicated that most students implicitly or explicitly expected to enjoy their selections and thus considered their choices meaningful to them. Furthermore, in respect to students' responses to selections preferred, enjoyment was a reason for students to prefer their chosen selections but not the given story. Enjoyment based mainly on student choice and individual interests was thus a purpose for students to focus on text and to develop meaning in what they read. All in all, the students' meaning of literature was developed by focusing on text in terms of its physical features, its story content and structure based mainly on elements of story, and students' perceived purposes for reading. Such focuses on text, however, were relative because students transacted with the text and meaning was created in the process.

In students' responses to writing, students also focused on text to create meaning. In comparison to students' responses to reading, the relative importance of various aspects of text: physical features, story content and structure, and purpose for students' writing were considered. Consequently, physical features of text in comparison to other aspects of text were relatively unimportant to students' writing. Length as a physical feature was a common concern in students' evaluation of their particular stories and a reason for not wanting to read stories or poems by classmates. Fewer responses were focused on the importance of title or the first sentence. Most responses focusing on text dealt with story content or story structure. Therefore, elements of story, as in students' responses to reading, became an important consideration. In students' evaluation of their own writing process, students as a group indicated that the following elements were important: characters, theme/topic, setting and plot. Story structure in terms of organizing ideas in a coherent and unified way with particular attention to the ending was also a concern for students writing. Purposes for writing were as important to students' development of meaning as purposes for reading. Thus students focused on text according to purposes of informing or conveying messages, of entertaining, or of expressing ideas or feelings. The affect or effect of stories for an implied or specific audience were also purposes for writing or sharing general or specific stories. Comprehension and thus vocabulary and syntax were important to a few students who accordingly evaluated their writing because of their particular purpose of wanting to write a story that was interesting and comprehensible. For the most part, students as a group wrote stories with the focus on text mainly in relation to their concept of story which included structure, content, imagination, purpose, and effect. In general and specific writing, then, students' major focus on the text included mainly story and purpose rather than physical features. The meaning of literature developed through writing, however, was dependent not only on the text but on the student writer's transaction with it during the creative process.

Relative Focus on Self or Group

In the context of the research question about how students develop meaning in fiction, the next research question was posed as follows:

b) What are the students' focus on:
    ii) self or group?

For the most part, all responses given by students to express their meanings in literature were personal responses which explicitly or implicitly were expressions of the self. However, a number of students' responses explicitly focused on the self, while others focused on the group. Consequently, in the questionnaire and in relation to general reading, students gave reasons focused on self for disliking stories (II U), liking stories (II T), cessation of reading stories (II X), reasons for reading (II Y), methods of reading (II P), and talking about novels (II M). That is, students focused their various reasons for how they engaged in reading on self as an indication that personal involvement was important for developing meaning in literature read. Such personal involvement varied in degrees and in accordance to personal reasons which included curiosity, comprehension, emotions, general or particular interests, time and effort required, personal identification, and aspects of story. Generally, students read and liked to read in particular ways if stories provided them with the opportunity for sustained personal involvement. What selections were read and how meaningful they were to students were generally determined by students' expectations in reading. Thus students who read for enjoyment chose stories or poems because of styles, topics or types of stories of personal interest which were read for various purposes including escape or learning. Other reasons for becoming personally involved expressed by students included reading as an alternative activity to prevent boredom or to develop certain reading skills. Literary selections in general were read for reasons focused on self that students indicated were ways for them to develop personal interests and an understanding of themselves as individuals. Furthermore, responding to these selections allowed these students to express this understanding of themselves and to establish a self-identity.

In respect to reading specific stories, students also focused their meanings of stories on self. Students expressed the given selection as meaningful because students in their responses were able to express their personal feelings, and involvement with the theme which they interpreted to be relevant to themselves and to their reality. More specifically, responding to the given story allowed students to express their personal views as Northern teenagers. Students' chosen selections were personally meaningful mainly because of messages or morals which students considered to be another perspective on life or human behaviour that they often applied to themselves as guidelines for how they could live life. Students' chosen selections were also meaningful because of effect and text interaction which personally involved students. Such responses focused on self enabled students to express an understanding of how they developed meaning by reading literature of their choice. Preferences for each selection, the students' chosen selections or the given story, were also meaningful in terms of self. However, while students' preferences for the given story were expressed in terms of establishing a personal identity that was Northern, students' preferences for their chosen selections were expressed in terms of establishing personal reasons for enjoyment in reading. In general, reading specific stories were meaningful to students for different personal reasons but most importantly they were meaningful for helping students become aware of themselves as individuals in relation to others, to reality and to the text. That is, by focusing their meanings on self in general or specific reading, students seemed to have developed not only an understanding of text but a means for self-actualization.

In comparison to students' focus on self, the students' focus on group as a means of expressing the meanings of selection was given less frequently. In fact, students' responses focused on group was most evident in responses to the given story and North/South distinctions. In such responses, group identity in terms of culture or region was the reason why students as a group regarded the given story to be meaningful and why in a large number of responses, students expressed a preference for the given story. Through personal identification and emotional involvement with the theme, students were able to express their membership in a group that regionally was Northern, which was north of the 60th parallel or pertained to Baffin Island or more locally to Iqaluit. Other students expressed their membership in a group that was cultural and pertained to the Inuit. In either case, students who established a Northern or Inuit identity that was similar or different from the other group, namely Southerners, was meaningful to students for establishing a sense of belonging in terms of self and of place. The intensity of their responses further revealed how important this collective identity was to students, and thus how meaningful the given story was. North/South distinctions used in classifying their own chosen selections also revealed the importance of expressing a distinction that established an awareness of that which was Northern and that which was Southern. Explicitly or implicitly such responses established a Northern group identity as generally being different from a perceived Southern identity in terms of details pertaining to setting or to ways of living. Paradoxically while expressing an understanding of others through North/South distinctions, students were able to develop an understanding of themselves which they described in terms of group identity. Students' responses that focused on a Northern group identity were also meaningful for students as they developed an understanding of reality and various stories whether they were "Northern" or "Southern". For the most part, North/South distinctions in the given story or students' chosen selections were a means for students to become totally involved in reading and perhaps in real-life issues where establishing a group identity is important.

To sum up, students' responses revealed that students developed different meanings in literature they read because of various personal reasons for becoming personally involved. The development of meanings thus depended on the type of text as well as the students' relative focuses. Students who read mainly for enjoyment expressed meaning in terms of self which indicated developing an individual identity. North/South distinctions in specific stories were meaningful to students for development of a group identity that was Northern or Inuit of which they were part. In other words, most students seemed to consider most literary selections to be meaningful because of individual or personal development; yet selections involving North/South distinctions became more meaningful because of their development of a group identity which gave them a sense of belonging. Meanings of selections read by focusing on self or group, however, were relative to the interaction of student and text which was how meaning was actually created.

In students' responses to writing, students also focused on self or the group to create meaning in stories or poems written. For the most part, students focused on the self implicitly or explicitly as most stories or poems were meaningful to each writer. In general writing as in writing particular stories, writing was a meaningful experience if students were allowed to write according to personal choices and interests which included topics, types of stories, experiences of their own or others, and the use of imagination. While students may be influenced by other sources such as the printed or visual media or other people, students nonetheless indicated creating their own stories or poems because of various personal reasons or purposes for writing. In essence, students indicated that in creating stories or poems, they were also creating a personal identity which sometimes they were reluctant to share with their classmates. Because of this sense of personal and often emotional involvement with their stories or poems, students' responses in the questionnaire expressed a reluctance to change their stories for an audience that were their peers. On the other hand, students indicated that because of trust in others' evaluations of their stories, they may make changes directed at the interest of their audience or at improving their stories which would be of personal benefit as well. The choice of sharing student writing would be beneficial to the students' self if the student writer had felt confident in what was written. Since the student writer's self-esteem seemed to be at stake, students thus indicated a high degree of personal involvement in writing stories or poems which may also be why some students did not write at all. The meanings of student writings were also focused on self in the willingness of students to read the work of their classmates. Such personal reasons included enjoyment, a source of ideas, and a means of comparison. Thus, whether or not student-written stories or poems were shared with their classmates, the process of developing meaning in literature was one that focused on self to a great extent.

For the most part, students indicated that occassionally they would explicitly consider and accommodate a group of readers which included teachers or other teenagers who were classmates or Northern peers. Choice of topics, style, and purpose were ways of accommodating these readers while also writing literary work that was personally meaningful to the student-writer. The focus on a group that resulted in most students making or conditionally making changes or writing different stories was that of others considered to be Southerners. As in responses to North/South distinctions in reading, students indicated that changes in their written stories would be to express and to establish a Northern group identity, which was regional or cultural. Through similarities and differences between the North and perceived South, most students would write about the modern North, the traditional North or a comparison of the two. Based on reasons of correcting misconceptions of the North, students also indicated their involvement in writing these stories to be personal and perhaps emotional which were their responses to the given story. On the other hand, not all students would make changes because of strong personal interests which were not based on North/South distinctions.

All in all, students indicated through their responses to writing general or specific stories that meanings created in writing were varied but mainly focused on developing a self-identity and personal interests. Focusing on a group for developing meaning was less common and relatively less important for many students in respect to the group being classmates or Northern peers. The focus on a Southern audience, however, resulted in the importance of establishing a Northern group identity if stories were to be meaningful for the student-writer. Creating meaning in writing as in reading seemed to be a matter of creating individual and group identities while understanding the text. Moreover, the creation of meanings in both processes though focused on text, self, or group were nonetheless dependent on the interaction of student, text, and author in reading and student, text, and reader in writing.

Importance of Emotion

The next research question addressed in the context of students' development of meaning in fiction explores the follow aspect:

c) Is emotion important?

Emotion or emotional involvement was categorized as affect or sometimes effect. The term "effect" was included because emotions or various degrees of emotional involvement were considered to be an integral part of effect, which usually means the behaviour or attitudes that result from certain actions. Consequently, in responses to reading in the questionnaire, students gave reasons of effect for liking (II T) or disliking (II U) stories and for the cessation of reading (II X). For the most part, boredom was the emotion or attitude based on length of selection, style, predictability of story, unsatisfactory plot or character development, or inadequate treatment of truth or reality. Students continued to read stories (II X) because of emotional effects such as excitement and attitudinal effects such as interest and curiosity. In students' responses to specific stories which they read, students often provided explanations in terms of effect. Thus, the major reason given by the students as a group for choosing their selections was mainly familiarity and to a lesser extent, general interest, comprehension and personal identification. Also, the meaning developed by students from reading their own chosen selections was expressed as effect in terms of learning and humor. Effect was important to students as a group who made North/South distinctions in their own chosen selections because students stated personal preferences for that which is Northern or Southern or they indicated having knowledge that was specific or common to each "region". In general, students became personally involved in reading because of various effects of reading. Since most of the effects were considered to be desirable by students, a positive attitude toward reading literature in a meaningful way was indicated. However, the undesirable effects expressed by students should also be considered for a realistic attitude of the group toward reading. Nonetheless, what was evident was that the effect of reading often resulted in a willingness and even a preference for students to read. Emotional involvement, however, seemed to be important through implication and association with students' positive attitudes as affect toward general or specific reading. Few emotions such as humor and excitement were specified as reasons for reading for meaning when effect in students' responses were considered.

Emotional involvement as such was more evident in students' responses to meanings developed from reading their own chosen selections. Although students expressed their meanings as message or moral, effect, and text-self interaction, they also indicated that such meanings were developed because of general personal involvement, personal identification, and/or emotional involvement. Students responses explaining their preferred selection to be their own chosen selections mainly because of enjoyment also indicated personal involvement with the selections that included varying degrees of emotional involvement. In general, students chosen selections were meaningful to most students and preferred by some students because of personal involvement dependent on various degrees of emotional involvement.

Types of emotions and a high degree of emotional involvement were especially important in students' responses to the given selection both in what and how responses were expressed. For the most part, students expressed their personal involvement and meaning of the given selection as emotional involvement developed mainly from personal identification with the theme. That is, because of emotional involvement with a theme interpreted mainly as an Inuit/non-Inuit conflict, students personalized the story and expressed their meanings not only of the story but of their perceived reality. In so doing, most students expressed an individual or group identity that was mainly Northern in terms of being regional or cultural. For the most part, emotional involvement in the given selection resulted in students re-examining Inuit/non-Inuit relationships in respect to the preservation of Northern ecology and Inuit culture with implications of survival for all in the North and perhaps elsewhere. In presenting their perspective some students also offered alternative views and expressed a need or a willingness to actively resolve a problem considered to be real. In other words, students' emotional involvement in the given story was very important in developing their understanding of themselves in relation to others and to various Northern problems and possible solutions applicable to the story and to their own lives. In this way personal emotions and meaning became inseparable in students' explanations of the given story's message. In addition, students expressed their affects of the given story in a range of emotions or feelings which included sadness, rage, hatred, regret, hurt, dislike and disinterest as well as hope and amusement. Some emotions implied were frustration and fear. Anger however was the emotion most often expressed or implied in students' responses and it was mainly through anger that students established a sense of identity and a sense of place or more importantly, a sense of belonging. Emotional involvement in the theme of the given story resulted in personal and especially collective identity as major reasons for students' preference of the given selection.

All in all, emotional involvement was implied and associated with effect, implied or evident in varying degrees in most students' responses as a means for them to develop meaning in the general or specific literature that they read. Emotional involvement became more important to students' creation of meaning when students established an individual identity based on personal interest as in their responses to both their chosen selections and the given story. Specific emotions and emotional involvement were most important when students personally identified with the story and established a Northern group identity and a critical awareness of reality through story as in students' responses to the given story.

In students' responses to writing, emotional involvement was important as a means for students to create meaning in stories they write. In the questionnaire, students' responses revealed varying degrees of emotional involvement because of positive or negative attitudes toward writing. For most students who wrote stories, students seemed to be emotionally involved in writing their stories because what and why they wrote were based on personal choices of interest. Students who did not like to write stories seemed to express a lack of confidence in writing mainly because they regarded story writing to be self-revealing. The importance of emotional involvement in writing was also evident when students had to consider sharing their stories with their classmates. Choices to do so were based on students' positive or negative attitudes towards their own stories and towards their classmates. Trust in classmates and confidence in their own writing often resulted in students willing to share their stories because it was considered to be a positive experience. The decision to share or not to share was nonetheless an emotional experience. In writing stories in general, students were emotionally involved because stories were personalized which did not effect the content of stories for most students (50%) but did influence whether stories would be shared. Emotional involvement was very important to how meaningful writing stories in general were to students because it determined not only the type of genre written, but whether or not students would even write stories or poems.

Students' responses to writing their specific stories also revealed that emotional involvement was important for writing meaningful stories. Although emotional involvement in general was important for students to write stories that they as writers and perhaps others as readers would consider meaningful, emotional involvement was specified by some students as reasons or purposes for writing. Emotion as affect and effect were students' purposes for writing their particular fictional stories which was revealed in the evaluation of their own writing process. That is, some students considered emotions to be the meaning of their stories or a means for developing meaning which was applicable to either themselves or others as readers. Expressing emotions was also specified as a reason for students to write their particular stories. For the most part, however, students' indicated that writing their particular stories was as meaningful an experience as writing stories in general was if personal choices were allowed. Students' responses to specific story writing as in responses to writing in general revealed that emotional involvement was very important in sharing writing. In students' responses to writing their particular stories, many students indicated that writing for a Southern audience would be an emotional experience resulting in choices to change stories or to write different stories. Writing stories to establish Northern identities was the emotional response given by those students.

In summary, emotional involvement was important to students writing stories in general as well as specifically because students personalized stories and developed individual identities. Emotional involvement was very important for students in creating meaningful stories that they wrote and read because it was a means for students to develop a sense of identity that was a Northern group identity as well as an individual identity. In general, emotional involvement was very important for not only personally involving students in reading or writing forms of literature but for helping them understand themselves and others in an imaginative way that could be applied to reality. According to students responses, emotional involvement especially when students wrote and/or shared stories in general, was sometimes detrimental to students creating meaningful stories.

Importance of Themes

The next research question about student development of meaning in literature queries another aspect:

d) Are themes important to students?

Theme stated in general or specific terms and sometimes expressed and categorized as topic, message or morals was important to students as a reason for considering literature to be meaningful. In respect to reading and to the questionnaire, students named their topics of interest (II Q) to be action/news, music/drama, astronomy, love stories/romance, true stories, sports and war/planes. Also in the questionnaire, students ranked the types of stories or topics in order of reading preference (II W) which resulted in the following list in descending order of importance: teenage problems, horror, adventure, humor, mystery, fantasy, science fiction, romance, myth and animals. As specific influences on their reading or writing (IV), students provided particular topics which included school, religion, sports, idols, animals and music. Topics chosen from students' individual interests which students may develop into themes or story content and form were a major reason that students became involved in reading or writing in general. Such topics were important because they were student choices and they were of interest to students.

In general terms, theme as an element of story was third in importance in students' ranking (II S) in the questionnaire, an element fourth in importance in responses to North/South distinctions of their own chosen selections, and the most important element in the groups' explanations for how and why their own selections were chosen. Theme expressed as message or morals was particularly important to students as a group responding to the given selections in that it was the most important way for most of them to express the meaning of this selection. A number of students also explained how and why meaning was developed from their own selections in terms of theme expressed as messages or morals. Thematic importance in terms of story and personal and/or collective identity was most important to responses by the group of students in explaining their preference of selections especially "Damn Those Invaders", the given selection.

All in all, theme was not as important in comparison to other elements of story in students' general reading nor to making North/South distinctions in specific stories read such as students' chosen selections. However, the specific themes of the chosen selections and the given selection became important because students indicated that these themes were personally relevant and students expressed them as messages about life or more didactically as morals, or in terms of personal or group identity. That is, students personalized these stories through theme and were able to develop an understanding not only of the text but of themselves, of others and of life. Moreover, the perceived theme of the given selection enabled students to establish a Northern identity that was regional and/or cultural. Therefore, through identification and emotional involvement with these themes, these stories were meaningful to students. According to responses given by students who focused their meaning of these stories on theme, students revealed that they read stories with the expectations of learning about life presented from the author's perspective which students usually applied to their own lives or perceived reality. In this way, the purpose of stories or the point of stories was to determine the theme. Themes in stories read can be a very important reason and a means by which students create meaningful literature.

In students' responses to writing, theme or topic were important especially in writing specific stories. Theme as topic or as an element of story, was a consideration for students in evaluating their own stories and writing process. Also, while theme as message was important to some students as a reason for writing their particular stories, thematic topics of personal interest were important reasons for students to write stories in general as well as their particular stories. That is, the modal response of the students (46%) was an indication that they liked to write stories in general (III A), mainly if they could write about their personal interests expressed usually as thematic topics. Likewise, writing their particular stories seemed to be an enjoyable experience because they were able to express their ideas and/or feelings on particular topics for various personal reasons. Thematic topics may have provided students with content for their stories but they also provided students with a purpose for writing which entailed implications for developing an understanding of themselves in relation to others and reality. Thus, in writing their particular stories, students chose thematic topics and so became personally involved in writing by presenting their perspectives on life in a creative way. All in all, theme interpreted as a generalized statement about life was not stated as a major reason for writing meaningful stories by most students when they wrote; however, theme as topic was. That is, student-written stories could be read for themes or "messages" about life but according to student responses, themes considered in this way were not stated intentions of most students writing their particular stories. Theme as statements about life were more important to students in how they read than in how they wrote, while thematic topics were equally important for reading and writing.

Importance of Author

Regarding student development of meaning in fiction, the next research question reads:

e) How important is author in students' meaning in fiction?

In students' responses to reading, the author was a consideration for some students in how and why literature was meaningful to them. In the questionnaire, stories in general were liked because of "how the author creates a story" (p. 59). Author was also a reason for students to choose stories in general to read (II X). Most students (68%) indicated that they had no favorite author or novel (II J). However, in their explanations for how they engaged in reading, some students did have favorite authors because of the types of stories written, because students were able to experience stories through reading, and because of general personal involvement. In these explanations, authors' names were used more often than names of novels which revealed students' selective attention to author's names and a selective way that students make novels meaningful. In students' responses to making North/South distinctions in their own chosen selections, author as an aspect of text was very important (80%) to the group in general. In these responses, various authors and especially their names were reasons for students to classify their selections as Southern or either. In students' responses to the given selection, some students considered author as an aspect of story from which they derived their meaning for the given story. That is, some students based their meaning of the given story on personal identification and emotional involvement with the author and the situation portrayed. Thus, author is relatively important for personal identification, North/South distinctions, and enjoyment or comprehension of stories. However, in comparison to the various ways that students establish meaning in literature, author is not very important to the group in general, but instead is of concern to only some students for certain reasons.

In students' responses to writing, students as authors were the major considerations. According to the questionnaire, students indicated that the genre which the group in general preferred (II A) to write was prose fiction (46%) rather than poetry which most students (65%) indicated that they didn't like to write (III B). The influence of a reading audience namely their peers resulted in most students (50%) indicating that they would still write what they intended to write and would not make changes accordingly (III E). Such results may suggest that the authority of the author is important and because of the personalization of stories, there is a strong feeling of ownership of stories by individual writers. These ideas were also supported by responses given by students to their particular stories when they identified their personal reasons and purposes for writing. That is, students indicated that they wanted or liked to write stories but on their own terms. Important then were individual choices in writing and in sharing of stories. Also involved in these choices were the students' confidence and attitude toward writing. In general, most students (67%) sometimes would share their stories with their classmates if the student writer felt confident in his/her writing ability and in his/her classmates. Changes in stories may occur because of shared reading but it would be due to the student writer's choice. Most students (59%) also indicated that they would or conditionally would (50%) write different stories, mainly "Northern" stories, for a Southern audience. Most students (88%) who would definitely make changes would do so in order to establish Northern identities, while most students (79%) who would not make changes gave reasons based mainly on universality or strong personal preferences. In any case, even while considering a Southern audience and possible changes, the choice remained that of the student writer or author.

All in all, the importance of author for students reading stories or writing stories was a means for students to become personally involved in literature in a meaningful and enjoyable way. While authors' names were important for selections read by some students, the authors' writing style, topics, and choice were common considerations by students in their reading and writing. In addition, the authority of the author in both reading and writing literary work was important for students to develop a sense of personal identity which was also adolescent and/or a group identity that was primarily Northern. Students' responses thus implied that in knowing who wrote the stories often determined how they would understand the stories. The role of author, however, seemed to be more important to students as writers than to students as readers in establishing meaning in certain forms of literature, namely prose fiction.

Sources Which Influence Student Development of Meaning

The next research question examines the following:

f) What sources influence students' development of meaning?

Students' responses to the questionnaire gave indications of students' general reading habits and attitudes toward reading and how they influenced students' personal involvement in reading. Various sources thus became preferences for how students approached and engaged in reading that influenced students' development of meaning in literature. Consequently, what students' preferred to read influenced their approaches to reading and personal involvement. Most students (44%) indicated that they preferred to read prose at school (II Q), and that the type of material read at home (II Q) was mainly magazines (20%) as well as newspapers, comics, and novels. Students also read prose (5%) rather than fiction (2%) at home but as a relatively less common preference. In indicating further choices, students indicated that the preferred genres or format (II B) in general were magazines, newspapers and books (37%) rather than fiction (29%) or non-fiction (10%). Students thus indicated that they read mainly prose at home and at school but in different formats. Choices of reading material in general revealed that the type of material read at home was most preferred. Also if choices had to be made, fiction was read more often than non-fiction but the extent for either was not great.

How students approached reading revealed the importance of students' interests and methods in reading as well as the availability of types of material. Therefore, most students (61%) indicated that they read in their leisure time (II A). Also most students (78%) preferred to read silently (II P) and to become totally involved (46%) when they read. Reading to find out how the author ends the story was second in importance (32%) for how students became involved in reading. All in all, students read material written in English, but approximately 20% of the material read was in Inuktitut. In terms of types of material available, students (56%) indicated owning novels (II N) while a number of students (61%) borrowed books from the school library. Students thus indicated that they liked to read but choices of what they read seemed to depend on what was available.

How students engaged in reading further revealed student preferences of material sources and the influence of external conditions. Thus preferred types of stories or topics as reasons for becoming engaged in reading was a consideration in students' choices of stories (II X) as well as why they had favorite novels or authors (II J). A preference for reading books based on TV (II R) was sometimes a consideration for most students (59%). External conditions effecting involvement were reasons for students' liking stories (II T), and for reading in general (II Y). Enjoyment of reading by students was thus dependent on types of stories and topics of personal interest and external conditions for reading.

Other sources of influence effecting students' meaning of literature were other people. In the questionnaire, students indicated the value of sharing ideas with others as a social and learning experience for developing meaning. For instance, as an indication of how students approached reading, most students (83%) sometimes talked to friends about what they read (II L). Talking about what was read (II M) helped most students (71%) develop their comprehension, and one of the reasons for talking about novels for developing understanding was the shared experience (II M). Discussions with others such as teachers and/or peers thus became a means and a source of creating meaning in literature. The influence of people and other sources presented in the questionnaire (IV) were also an indication of how students became involved in reading. The following sources were thus ranked in descending order of importance: personal experience, family, attitude/values, journals/diaries, TV, travel, newspapers, teachers and radio. In comparison to other sources ranked, people other than family seemed to be less important as a general influence in students' reading. How they and these other ranked sources were an influence, however, was not indicated. Nonetheless people as a source or as a means for developing meaning in literature was relatively important for students.

According to these results from the questionnaire, students developed meaning of literature in a complex way that was not restricted to the story or text read. In general, students indicated that meaning was developed from preferences in reading influenced by sources such as types of available printed material, other media and people, conditions for reading, and personal attitudes and habits of reading. All in all, how meaningful literature was to students as a group involved various influential sources which determined students' approaches to reading and how they engaged in literature that was generally positive.

In students' responses to specific selections read, some of the influential sources seemed evident in the meanings that students created. Personal involvement in developing meaning was important but it was developed in different ways. In students' responses to chosen selections, preferences for stories based on personal interests or types of stories was a major consideration for students' involvement. Students' reasons for preferring their chosen selections which included story, enjoyment and comprehension, seemed to indicate that from past reading experiences, students were aware of the types of stories that would engage them in meaningful reading. Students' concepts of text and story developed from the type and amount of past reading may have influenced their reasons for choosing their particular selections expressed as aspects of story and the structure of text. Familiarity with aspects of selections chosen was important in students' choices of selections and may have been indicative of the influence of other printed media as well as reading habits and attitudes toward reading. People as a source of influence was also a consideration for how and why selections were chosen, while people as content in the given story resulted in total involvement in reading and developing meaning of story and reality. Total involvement as a way of reading in general was most important for students' preference or development of meaning in the given story. Students' responses to their chosen selections indicated various degrees of involvement with total involvement being more evident in meanings expressed as messages or morals, or text-self interaction. Furthermore as in general reading, most students chose mainly prose and fiction written in English as literary selections that they considered meaningful. Selections classified as poetry and non-fiction were also chosen, but by relatively few.

All in all, students' responses to specific selections read indicated that perhaps from past reading experiences, attitudes and habits, students had developed an awareness of what and how certain selections involved them, and they developed meaning in literature accordingly. In addition, while most students indicated that their choices of the available material was important for the group, the question of availability of other material such as the given story perhaps needs attention. That is, in order to increase students' choices of reading meaningfully, discussions of various literary works read could be encouraged as indicated by students, and more Northern stories including "fiction" should be made available and read. The availability and familiarity of stories from English anthologies seemed to have served students' purposes for developing personal interests but Northern stories may be needed for establishing Northern group interests. For the most part, students' responses to specific reading selections revealed the influence of past reading experiences and the importance of personal preferences while also indicating the importance of exposure to different types of literature.

In students' responses to writing, some sources of influence were evident as a means for creating meaning in writing which were sometimes common in reading. For instance, similar preferences for genres were indicated. In general writing, most students expressed a preference for writing prose (46%) while most students (65%) did not like to write poetry. Distinctions between fiction and non-fiction were not important, but when considered, fiction was referred to more often as being written. Personal involvement in writing was dependent on particular topics and types of stories of personal interest, which may have developed from past reading or writing experiences. That is, students seemed to write stories similar to those they chose to read. Familiarity was a source of influence in writing as well as in reading in that meaning and involvement seemed to have been developed in the imaginative creative process where the familiar was made unfamiliar or vice versa. People as a source of influence was important as a source and means for students to develop meaning in both reading and writing. Experiences of the student-writer or of others including family and peers were often familiar sources that students based their stories on. Various media resources were less of an influence on students' writing in general except in ranking of various sources of influence. Total involvement in writing stories or poems in general was most evident in students' responses to questions on sharing writing with their classmates. That is, students seemed to have personalized their stories to the extent that many considered sharing their stories to involve a judgment on their personal character and writing abilities. Students who felt confident about their peers and their own writing were the ones who were willing to share their stories for mutual benefits. On the other hand, most students indicated that reading the work of their classmates was enjoyed and beneficial for various personal reasons. In other words, reading the stories or poems of their classmates or sharing their own written work seemed to be conditionally beneficial to students as a way of broadening their experience and understanding of literature. In comparison, discussions of novels seemed to be more acceptable. Personal involvement and sharing writing with other people were viewed by most students as a positive experience in writing "Northern" stories for a Northern audience. In general, similar sources of influence seemed to determine how meaningful writing and reading were to students. That is, similar attitudes and habits based on personal preferences developed from past experiences with literature seemed to effect students' enjoyment and purposes for reading and writing. Furthermore, reading and writing could be considered to be complementary processes that personally involved students in the development of meaning in stories and poems. However, such means of developing meaning did not necessarily apply to novels for most students.

In students' responses to specific stories written, sources of influence were also evident in ways similar to other responses to reading and writing. Thus most students wrote specific stories that were prose which were mainly considered to be fiction, with a small number being true stories or non-fiction. Most also wrote their stories according to topics or types of stories which were of personal interest. Although imagination was indicated as being a very important consideration, many also based their specific stories on personal experiences or experiences of others namely friends, peers, or family. Personal involvement in writing was thus indicated by personal choices of story content and structure. Evaluative concerns further revealed the students' familiarity with story as a particular way of organizing ideas while considering elements of story. Effect or purpose were also incorporated as student's concepts of story. In other words, from past reading experiences, students seemed to have developed some concept of story which they employed in writing their specific stories. Like other responses to reading and writing, students were also influenced by other people in what they wrote but not necessarily why they wrote. That is, most students seemed to enjoy writing their particular story whether or not they were read by others. Writing for a Southern audience, however, resulted in more Northern changes, only if conditional responses were considered. While sources of influence were generally similar in responses to reading and writing, students' responses to writing specific stories were different in terms of the importance of media resources and endings of stories. That is, various print and visual media including TV were a greater influence on students in writing their particular stories than indicated in responses to reading or writing in general. Also, concerns with how to end stories were important in student's evaluations of their own stories, while story endings were not often a matter of concern in reading stories except for a way of being involved in reading or for disliking stories.

All in all, students indicated that in general or specific reading and writing, they as a group had developed positive attitudes toward literature because of personal preferences and personal involvement. Their responses also indicated the importance of personal choice if such attitudes were to continue to be developed. Some responses, however, did indicate that teachers, family, and peers served as guidelines in fostering choices, while fewer responses indicated that students did not enjoy reading or writing in general or for specific reasons. Students' responses thus indicated that variety in literature and various ways of developing meaning were important if all students were to benefit from the experience that reading and writing forms of literature could offer.

The North/South Distinction

The next major research question is phrased as follows:

2. What is the relative importance of the North/South distinction in literature for these students?

North/South distinctions appeared to be important considerations to students in general and when applied to specific stories read. In the questionnaire, students ranked their preferences for reading according to types of stories and authors both classified in terms of Northern and Southern (II K). Consequently, most students (98%) ranked stories written by Southerners about the South, and most of these students (59%) ranked this type of story as first choice. Stories written by Northerners about the North were ranked by 90% of the students. This type of story and author was also ranked as second choice by 35% of these students, and as third choice by 32% of these students. Stories written by Inuit were ranked in general by 88% of the students, and as second choice by 27% of these students. Stories of the North written by non-Northerners were ranked in general by 83% of the students, and as fourth choice by 44% of these students. In general, most students indicated preferences for reading based on North/South distinctions in types of stories and authors. Southern stories by Southern authors were most preferred by students as a group. Northern stories written by Northerners or Inuit were the next type of stories and authors preferred, although a smaller percentage of students chose stories written by Inuit. Northern stories written by non-Northerners was the last preference for the students as a group even though a large percentage of students ranked it in general. In other words, the students as a group indicated that most of them preferred Southern stories and/or authors, but that Northern stories written by Northern authors was equally important to Southern stories and authors but slightly more important than Northern stories written by non-Northerners. The students' preference for stories written by Inuit, however, was a consideration by many students and it was ranked as being second in importance but only by a comparatively small percentage of students.

North/South distinctions as a means of creating meaning in literature by students was also evident in students' responses to their own selections which they chose to read. Most students (75%) thus classified their chosen selections to be Southern, while fewer students classified their chosen selections to be Northern (5.4%) or either (18.9%). As a group, students gave reasons for their classifications based on elements of story, effect, and text. In particular, those students classifying their chosen selections as Northern or Southern considered setting, author, and effect to be most important. Reasons for students who classified their selections to be either Northern or Southern were based on universality or commonality, which was not specific to the North or South.

Responses by students as a group that explained their preferred selections and "Damn Those Invaders" in particular considered North/South distinctions to be important. The importance of theme was expressed in terms of self that focused on collective or personal identity, or a combination. That is, for the group in general and for those students preferring "Damn Those Invaders", the themes of invasion of the north or Inuit/non-Inuit conflict was meaningful to students because it enabled them to express a Northern identity either as an individual or as a member of a regional or cultural group. Usually in establishing this Northern identity, these students also established a Southern identity for others through comparison or contrast. Generally, the given selection as a preferred selection for a number of students provided these students with the opportunity to establish a sense of self and place that were both Northern in nature, and especially important for a group or collective identity.

All in all, North/South distinctions in students' reading was very important in what and how students created meaning in literature since most students made these distinctions. More importantly, North/South distinctions revealed students' concepts of Northern and Southern which, for the most part, entailed a contrast or a comparison based mainly on what they considered to be specific to the North. For some students, the focus on North/South distinctions also revealed their concepts of universality or commonality. North/South distinctions were also important in how they developed an understanding of this distinction which was paradoxical. While Southern stories and authors were preferred in ranked stories and chosen selections were classified as Southern, students revealed not only their understanding and meanings of Southern stories but they also revealed their preferences and understanding of Northern stories. That is, North/South distinctions in stories read enabled students to develop an understanding of others and that which was Southern while establishing an understanding of themselves and that which was Northern. This development of a Northern identity which was mainly a group identity based on region or culture was a major reason for how and why reading the given story was meaningful for the students as a group and preferred by many. Ironically, the given story was about the North written by an Inuk which differed from the results of students' ranked preferences of stories. Such differences in results may be indicative of North/South distinctions that when applied to specific stories are more important for meaning based on group identity than when applied to reading in general.

In students' responses to writing, North/South distinctions were very important in responses to specific stories written because students established mainly Northern identities which while being individual identities were also group identities. That is, when students were required to consider their specific stories in relation to a Southern audience, many students indicated that they would write different stories or make changes (42%), while less would conditionally do so (17%). More importantly, writing about the North were the changes or differences that these students would make (88%) or would conditionally make (83%) in terms of writing about the present or modern North, the past or traditional North, or various cultural comparisons. Changes or differences in writing were also expressed in terms of how the North was similar or different from the South. Thus, although the portrayal of the North would vary according to the individual student, stories nonetheless would present a Northern perspective. In this way, students would be developing and expressing their own identity as Northerners and sometimes as Inuit. However, in writing about the North as Northerners, students would paradoxically be presenting their perceptions of the South, especially as most students indicated that they would write "Northern" stories to correct misconceptions that Southerners had of the North. Other students (20%) indicated or implied that they would make no changes in stories for Southerners because they only write stories of the North. In comparison, very few students in making North/South distinctions indicated that they would write "Southern" stories for a Southern audience either as a difference (6%) or as no difference (7%), thereby expressing a Southern identity. Yet a fairly large number of responses indicated that North/South distinctions were not an important consideration in what or how they wrote stories. Of these responses, a large number of students (79%) would not make changes, and a few students would make changes (6%) or would conditionally make changes (16%) to their stories in this respect. Not making North/South distinctions was thus very important to students who would not change their stories for a Southern audience. For the most part, however, North/South distinctions as a consideration for students in writing stories was very important and relative to establishing a Northern group identity for most students as a group in general.

In summary, North/South distinctions in both reading and writing were important to students for establishing meaning in stories that was mainly a Northern group identity. Also, in both reading and writing, students while expressing what was Northern also implied or expressed what was Southern or vice versa. In responses whereby a North/South distinction was considered but was not of prime importance to what was read or written, students instead revealed the importance of individual/personal interests of universality or commonality as the means of creating meaning. For the most part, however, North/South distinctions resulted in students' selective attention and sometimes emotional responses to details within the story and within reality to develop their sense of belonging to one group or region rather than the "other". In this way, Northern stories written by Northerners which included the students in this sample and the given story written by an Inuk were most important and meaningful for establishing a Northern group identity. On the other hand, stories classified as Southern which most students chose to read and some students chose to write may be an indication that aside from developing personal interests and individual identities, such stories helped students to develop an understanding of "others" who were Southerners. Implied also in students choices in reading and writing of "Northern" stories for a Northern identity and "Southern" stories for a Southern identity may be the importance of authenticity. That is not to say, however, that understanding each group was restricted by each North/South classification because developing an understanding of one group usually entailed a perceived understanding of the other through comparison or contrast, that was implied or stated. The importance of North/South distinctions, then, in the meaning that students established in stories read or written remains in their development of an understanding of who they are in relation to others inside and outside a particular group and to reality. For most students, a North/South distinction meant expressing their sense of **being** which was Northern.

Student Concepts of Fiction

The final major research question is articulated as follows.

3. What are the students' concepts of story, fiction and non-fiction and how may they influence students' meaning of literature?

In the questionnaire, students were required to define the terms of story (II V), fiction (II H), and non-fiction (II I). Accordingly, students as a group defined story in relation to structure, content, imagination, purpose and effect. Although the concepts of structure and content are generally considered to be inseparable as are the concepts of purpose and effect, students' responses expressing these concepts were categorized separately. Thus, story defined in terms of structure included shortness in length or being a more extended form than poetry. Story was also defined in structural terms of composition which were characteristics of prose. Therefore, the inclusion of ideas based on the five W's (who, what, when, where and why); or the organization of ideas according to introduction, body, and conclusion; or the presentation of ideas in sentences and paragraphs were ways of defining story. Story structure on a topic or event that could have different meanings were also students' definitions of story. A few students considered story to be fiction or non-fiction. In terms of content, students defined story as events, things, or people which were subjects of writing. The reality of the subjects were expressed in some definitions of story, and real people or what was observed were the focus. Elements of story as content were used in very few students' definitions of story. Story defined in terms of imagination included imagination as content or as a requirement for reading and writing stories. Students also attributed the existence of story to imagination present in the text, the reader, and the author. That is, story was created through imagination, and like imagination, could be a product or process of thinking. Story as imagination was also defined in terms of unreality and untruth. Students further defined story in terms of perceived purposes which included providing entertainment, conveying messages or being written to be visualized or experienced. A story was also a means of expressing ideas or emotions. According to these responses a story existed because it had a purpose for either the reader or author. Thus students defined story as something written to be read or told. Effect or affect such as boredom, relaxation or excitement were specific to some students' definitions of story. In general, while most students in the group defined story in terms of purpose and effect (20), it is important to note that "story" had different meanings to different students. Furthermore, students' responses indicated that "story" may not have been an easy term to define as five students out of 41 stated that they couldn't define story and one student gave no response.

Students defined fiction in various ways. For the students as a group, fiction was defined in terms of story, imagination, untruth or truth, effect and comprehension. Most students, however, defined fiction as "story" and provided descriptions. Accordingly, fiction was a story that was mainly made-up or untrue; it was an imaginative creation of an author who did not necessarily experience what was written. To some students, fiction was a story because of its content and form which they expressed as "short story", "a tale", "a book", and science fiction. Fiction was also defined in terms of imagination because it was considered to be unreal or sometimes unreal and not true. Fiction was defined in terms specific to concepts of untruth or truth, with more students considering fiction to be untruth. That is, fiction defined as untruth included descriptions such as "made-up", "make-believe" "fake", or being somewhat unbelievable. Some students did define fiction as truth in that it was wholly or partly true or that it was factual. Effect or affect expressed as enjoyment, excitement, or escapism were also students' definitions of fiction. Fiction as being a non-comprehensible form of writing was a definition given by one student. In general, all but one student provided definitions of fiction. Furthermore, students' definitions of fiction revealed that they interpreted fiction mainly as story which was impossible, untrue, unreal, and unexperienced in reality or by the author. Implied in students' definitions, especially with respect to the concepts of truth and reality, were students' value judgments of this type of writing which may have influenced how they engaged in reading or writing fiction.

Students also defined non-fiction. As a group, students defined non-fiction in terms similar to those used in defining fiction: story, truth or untruth, effect, and comprehension. Reality instead of imagination was the focus used in defining non-fiction. Similar to definitions of fiction, most students defined non-fiction as story and provided various descriptions. Accordingly, non-fiction was a story that was real and true. It was a story that was based on facts which were usually events that really happened; it was a "documentary". Non-fiction was a creation of the author based on his/her experience. For some students, non-fiction was story because of its content or form which students expressed as "romance", "fairy tale", or "made of drama or comedy". "Tale" and "book" were used as synonyms for both non-fiction and fiction. Non-fiction defined in terms of reality were focused on fact, truth or actual happenings. Non-fiction was more often defined in terms of truth rather than untruth and thus non-fiction was considered to be true and truth rather than untrue and untruth which could pertain to reality as well as sincerity. Effect or affect as a focus of students' definitions of non-fiction revealed that non-fiction was "boring" and "less adventurous" than fiction for some students. One student defined non-fiction in terms of comprehension by indicating that non-fiction was more comprehensible than fiction. In general, out of 40 students, only two were unable to define non-fiction. Furthermore, while some students defined non-fiction as "make-believe", or not true or not necessarily true, most students defined non-fiction as a factual account or reporting of reality, of truth, or of a possibility of being believed. Non-fiction as a creative work was nonetheless indicated in both perspectives. As in students' definitions of fiction, students' definitions of non-fiction seemed to imply attitudes toward non-fiction which may indicate how they engaged in reading and writing non-fiction.

In summary, according to students' responses, students indicated that story may have been more difficult to define than either non-fiction or fiction, and that more students defined fiction rather than non-fiction. Students' definitions of story, while defined mainly in terms of structure and purpose, seemed to be more individualistic than definitions for either fiction or non-fiction which were defined mainly in terms of truth or untruth. Students also defined fiction and non-fiction as story along with distinct characteristics for each, which may be indicative that students considered fiction and non-fiction as types of stories, or merely as story that could be read in different ways by different people. Definitions of these terms were also similar with effect being a way for students to define story, fiction and non-fiction; and comprehension being common to definitions of fiction and non-fiction. Imagination was important in defining story and fiction, while reality was relatively more important in definitions of non-fiction. Interestingly enough, students defined story, fiction, and non-fiction mainly in terms other than elements of story.

All in all, non-fiction was defined as a more factual, realistic, truthful, experience-based, comprehensible and believable story by students as a group than was fiction which was defined in opposite characteristics which some students expressed as being more enjoyable. Nonetheless, students did imply that fiction and non-fiction were literary works created by an author, even if fiction was considered to be more imaginative. These definitions seemed to be in keeping with students' definitions of story which while focusing more on structure, content, and purposes also emphasized the importance of imagination for involvement and creation of stories. For the most part, definitions of story were more similar to definitions of fiction than non-fiction, but not wholly especially in respect to story being experience-based. This difference and others should not be discounted in comparisons. Furthermore, students' definitions of story, fiction and non-fiction may have revealed how and why reading stories are meaningful to students, but the cross-over of definitions between fiction and non-fiction may raise questions of how important terminology in literature is to students' development of meaning.

In students' responses to writing, students' concepts of story, fiction and non-fiction were not defined as such but nonetheless were revealed in their explanations for writing in general or in writing their specific stories. Accordingly, topic as content or structure was an important consideration for students to write stories generally or specifically. Thus, in relation to general story-writing, topics of personal interest included teenagers, sports, life in general, emotions, the North or Inuit culture, friends, romance, mystery, adventure, and humor. Types of stories such as fairy tales, science fiction, and fiction were also mentioned. In relation to students' writing their particular stories, similar topics and types of stories were important. The experience of the student or others especially those of friends or family were also the basis or content for general or specific stories written by students. By focusing on topic as content or structure, students revealed their concept of story to be similar to the group's definition of story. Whether these experiences and topics were dealt with fictionally or non-fictionally seemed to depend on students' purposes for writing which were characteristic of students' definitions of story.

In students' responses to specific story writing, purposes sometimes expressed as effect or affect were reasons for writing as well as how students evaluated their writing. Therefore, purposes for writing included expressing emotions, conveying information or messages, or being entertaining especially through humor. Implied or expressed in these purposes were intentions of the student-writer which were indicative of reality and truth or unreality and untruth; characteristics that were representative of their definitions of non-fiction and fiction respectively. While concepts of truth and reality were stated as important considerations for some students, they were not as important as other aspects of story for the group in general.

Instead what was important was imagination which was present in students' definitions of story and fiction as well as students' reasons for writing their particular stories and as students' origin of ideas. That is, imagination as a source or means for writing stories may have implied that students wrote fiction; however, students also indicated that writing non-fiction was creative partly due to imagination. Thus imagination was important in all stories, whether they were fictional or non-fictional. For the most part, while students may have intended to write "true stories" or "made-up" stories, most students indicated that imagination was usually used in conjunction with topics or experience which were real or true. In this way, students as a group revealed that they may have written stories as story according to their definitions rather than specifically fiction or non-fiction. However, if distinctions were to be applied to their stories, more students indicated that they wrote fictional stories rather than non-fictional stories because of the importance of imagination rather than reality in students responses to their particular stories written.

A close relationship to students' definitions of story was further indicated in the organization of ideas in terms of length and story structure with particular attention to the end of stories which were ways that students evaluated their specific stories. Comprehension which was of relatively little importance in defining fiction and non-fiction was more of a consideration in students' writing of particular stories especially for being a means of evaluating stories or being a purpose for writing for some students. A major difference between students' definitions of story, fiction and non-fiction and concepts of story used in writing their particular stories was in the importance of elements of story used mainly in students' evaluation of the structure or content of their specific stories.

All in all, students indicated that in writing stories, their concepts of story which included characteristics of both fiction and non-fiction was the major consideration. That is, according to students' definitions of story, fiction, and non-fiction, most students seemed to have written stories rather than specifically fiction or non-fiction. Distinctions in definitions between fiction and non-fiction based mainly on aspects of truth and reality were commonly given by most students. However, these were cross-definitions indicating a confusion in terms, a belief in fiction being truer than non-fiction, or that classification of stories was not very important in the writing of stories. In other words, students indicated that they had particular purposes for writing stories, and that the truth and reality of stories were major considerations to those writing a particular message. Other students writing mainly from imagination may have considered themselves as writers of fiction, even if untruth and unreality were rarely mentioned. For the most part, students seemed not to concentrate on terminology and distinctions between fiction and non-fiction; their main purpose in writing seemed to be to write a story that was personally involving for the writer and/or reader. Thus while students' purposes and concepts of story may vary to achieve this, what was equally important for students to write meaningfully was their perceptions of stories to be an expression of themselves as well as a means of exploring their relationship with others and the world in an imaginative way.

Applications of students' definitions of story, fiction and non-fiction to students' responses to reading in general or specific selections revealed the relationship between students' definitions and their establishment of meanings in reading. In respect to reading in general, responses to the questionnaire revealed that most students (73%) read stories more for imagination than for fact (IIvb). Also concepts of reality or truth were considerations in why students disliked stories (II U). That is, some students did not like stories because they were not true, or for other students because they were true, or because there was perceived dishonesty in some writing. For the most part, aspects of story other than truth or reality and their opposites which were characteristics more typical of non-fiction and fiction were used by students in developing meaning in literature read. In regards to general reading, then, students mainly developed meaning in terms they used to define story: structure, content, purposes and effect. Particular responses pertaining to what students read and how they engaged in reading revealed their concepts of story in reading to be similar to their definitions of story. Major differences were in the importance of elements of story and comprehension. In comparison to students' reading generally or specifically, these aspects were important to students' development of meaning while elements of story were relatively unimportant in defining story and comprehension was relatively unimportant in defining fiction and non-fiction. Imagination may be another difference as it was very important in students' definitions of story and fiction but was not stated as such as students' meaning of literature read. Instead imagination in reading may be important through implication as a means for students' involvement in reading which was expressed in various ways.

Students' responses to specific stories read revealed that students likely considered their definitions of story for creating meaning, especially in their chosen selections. However, aspects of fiction and non-fiction based on concepts of truth and reality were evident through personal identification and/or emotional involvement with stories. For instance, students as a group expressed their meanings of specific readings mainly as message or morals which were applicable to themselves or reality. Similarly, the meaning and preference of the given selection based on message or morals and collective or personal identification were means for students to understand themselves in relation to others and their reality.

In these ways, reading both the chosen and given selections were meaningful to students because truth and reality were focused on, which were mainly characteristics of students definitions of non-fiction and somewhat of story. Generally, in comparisons of students' definitions and responses to reading, students indicated that they may read certain stories in whole or in part as non-fiction when students focused their interpretations on reality or truth. Other stories are read as fiction in whole or in part when students' interpretations are focused on entertainment or enjoyment and comprehension. All in all, students interact with different texts in different ways to create meaning. As a result, students' concepts of story vary accordingly and are developed in ways that do not always adhere to their definitions.

In conclusion, a comparison of students' responses to reading and writing revealed more similarities than differences. That is, students may create meaning in literature by reading and writing for similar reasons and according to similar concepts. Students' definitions of **story** based on content, structure, purpose, effect and imagination were related to students' responses to reading and writing, and thereby revealed the development of the groups' concept of story. Personally chosen topics and types of stories based on individual interests and often familiarity were important to reading and writing and to **story**, while elements of story as content and structure were important mainly to reading and writing. Structure especially as length, endings of stories, and a coherent organization of ideas was important to **story** and to reading and writing. Purposes of **story** and for reading and writing were equally important and were expressed in similar terms. Purposes of reading mainly included learning, enjoyment, and comprehension, while purposes of writing included information, entertainment, and expressions of emotions and imagination. Experience as purpose was important to the students' concepts of story, as a source and reason for writing, and as a subject for reading. Experience was also a means for students to become personally involved in reading and writing. Also common and equally important to story as definition, to reading and to writing was effect or affect which was most often expressed as excitement, enjoyment, boredom, humor and various specific emotions. Effect or affect in reading and writing was sometimes considered to be purpose. Reality and truth as student's concepts of story were applied to both reading and writing and were most important in students' development of meaning in terms of collective identity in the given story read and in writing stories for a Southern audience. Reality and truth were also important to students' meanings expressed as messages or morals in both the given story and the chosen selections read. Students focused on reality and truth mainly when they focused on lessons in life or North/South distinctions in reading and writing. Reality and truth were relatively unimportant in students' definitions of story, but were very important in their definitions of fiction and non-fiction. Similarly, comprehension was not important to students' definitions of story, and was also relatively unimportant in definitions of fiction and non-fiction. However, comprehension was incorporated in students' concept of story used mainly in reading and to a lesser extent in writing except in students' evaluations and sharing of stories. Imagination, important in students' definitions of story and fiction became explicitly important in students' writing and implicitly important in students' reading. All in all, students' concepts of story included elements of story, comprehension and truth and reality as important aspects when applied to reading and writing for meaning, even though they were relatively unimportant in their definitions of story.

In general, students' concept of story included their various definitions of story or fiction and non-fiction which became indicative of how students created various meanings in stories read or written. For the most part, the students' concept of story revealed the importance of personal involvement and that students created involvement by interacting with the text in similar ways in reading and writing. Perhaps the major characteristic of story for the group is that in reading and writing stories, students are provided with the opportunity to develop an understanding not only of story but of themselves and reality in an imaginative way. Therefore, students wrote and read stories which they may have interpreted in ways more characteristic of fiction than non-fiction, but nonetheless both interpretations were meaningful to students as concepts of story and ways of developing meaning that were personally involving. In these relevant ways, reading and writing stories were similar and reinforced the importance of story, both as a concept and a meaningful application for understanding life.

Conclusions

In relation to the summary of the research questions, various conclusions were drawn which indicated that students' responses revealed how and what literature means. That is, through responses to reading and writing "fiction", students expressed their awareness and development of their understanding of literature and concepts of meaning. The meaning of fiction was thus created through responding and expressed in responses. Meaning and understanding were generally synonymous and were indicative of the development of personal and literary awareness through the students' personal involvement with text. How students became personally involved with the text depended on the type of text as well as how and why students engaged in the reading and writing of text. Thus variables such as aspects of text, self or group, emotions, theme, author, sources of influence, North/South distinctions, and students' concepts of fiction or relation to story and non-fiction were all important considerations for students' meaningful engagements with text and their understanding of fiction.

Accordingly, in fiction, students dealt with meaning by generally not distinguishing it from understanding. Students expressed meaning in their responses by relative focuses on text, self or group while indicating that meaning was developed in students' transactions with text. Nonetheless, in responses to both reading and writing fiction, students focused mainly on the content and structure of story as well as on their purposes for reading or writing rather than on physical features of text which were a slight influence in comparison. Equally important to aspects of story were students' relative focus on self. For the most part, students expressed meaning in terms of personal relevance applicable to developing an understanding of text or of themselves and others or reality. In spite of these focuses, text and self were inseparable in the process of creating meaning. Most students indicated that their meanings of literature were a development or an expression of personal identity based on choices of strong individual interests. However, students also indicated that because of North/South distinctions as in the literary selections they read and would write for a Southern audience, meaning expressed as a Northern group identity was most important to them. Students further indicated that personal involvement through emotional and personal identification with aspects of story, mainly theme, were very important for most of them to develop an understanding of story and of that transcended through story. That is, primarily because of total involvement in reading and writing fiction, students' meanings became an understanding of story as a construct of life and reality, imaginatively presented from another's perspective that could also be applicable to their own perspectives on life. The acknowledgement of an author as a source or means for developing meaning was relatively uncommon in most responses, and thus appeared to be unimportant. However, those students who recognized the importance of author did so because of personal involvement based on preferences for the author's style or type of story and perceived authority or sincerity. Selected attention to author's name seemed to help set students' expectations of their work and so they developed meanings accordingly. Authors focused on because of North/South distinctions and/or students' strong personal interests were reasons for personal choices in reading and development of meanings which were generally different but perhaps equally important. As demonstrated in students' responses to the given story, the students as a group considered this fictional Northern story by an Inuk author to be most meaningful while also being the preferred selection by approximately half of the students. The concept of author in students' writing was important in terms of students' authority in creating stories and thus developing personal meaning and a sense of owning the stories. Sharing stories became a matter of choice based on confidence and trust for mutual benefits of the writer and reader.

In the questionnaire, students indicated that meaning in literature was influenced by past reading experiences from which they had developed preferences. Students' positive or negative attitudes and habits of reading associated with their personal experiences seemed to implicitly or explicitly influence their choices in literature and the way they developed meaning. Various sources of influence included availability of types of material, conditions for reading, and other people and media resources. Most of the sources seemed to influence students' writing as well as reading. Such sources were indicative of students creation of meaning to be a complex process involving various contexts transacting. That is, the contexts of student and text in present reading experiences are influenced by the context in past reading experiences and how critically aware students are of creating meaning in literature depends on what students consciously focus on. In essence, meaning may be constructed and reconstructed in various ways and so meaning expressed in written responses may only be the most appropriate meaning for each particular student at that particular time. For some students, expressing multiple meanings of a selection indicated an awareness of the complexity of reading stories in a meaningful way, which to various degrees was incorporated in how they wrote stories. In general, students dealt with fiction in a complex process involving various sources of influence and the importance of text, self or group, theme, emotion and sometimes author.

The meaning of fiction was further dependent on the importance of North/South distinctions and the students' concepts of fiction in relation to their concepts of story and non-fiction. Although North/South distinctions were not common in most types of responses where students explained their understanding of literature, it nonetheless was a very important means for them to identify Northern stories and personal meaning expressed as group membership. In essence, such responses to reading and writing fiction were a means for these students as a group to re-examine themselves in relation to others and to re-establish their sense of being Northerners or Inuit. Through fiction and mainly the Northern story that was given, students established a sense of being and reality.

Students' concepts of story when applied to specific selections read and written were important to students' meaning of fiction but were not always pertinent to students' definitions of fiction, non-fiction, and story. Consequently, there were some differences between definitions and the development of meaning in selections, as well as some differences between reading and writing. For example, comprehension which was relatively unimportant in definitions were important in reading and less important in writing except in students' evaluations and sharing of stories. Imagination was important in defining story and for writing meaningful stories, but was important in reading more as an implication. Elements of story were not very important in definitions but were in aspects of writing and reading. However, terms for elements were not the common reference. Reality and truth which were major distinctions in definitions of fiction and non-fiction were not usual considerations by students in creating meaning but were most important for meaning of the given story, the message and morals of chosen stories, and some purposes for writing especially for a Southern audience. Most other meanings seemed to have been developed according to the concept of story and fiction defined by the group and by students writing and reading stories.

More likely than not, students developed their concepts of story according to various opportunities of reading and writing a variety of literary selections including those classified as fiction. Evident in students' concept of story as a group was the flexibility in interpretations for students to develop meaning. That is, "story" as a concept had various aspects, but different aspects became important for meaning for different stories for different students. For the most part, the existence of story was imaginative yet based on reality, and how it was perceived or became meaningful depended on each students' transaction with it. Thus, the meaning of a particular story was not necessarily dependent on terminology or formal classifications but on students creating the story on their own terms which included whether or not it would be fictional. In this way, students developed an understanding of story and of themselves in relation to others and to reality. The importance of "fiction" then may be that the meaning of story is the realization that story **is** meaning - the meaning of existence. In conclusion, the power of fiction as story is in it being an imaginative embodiment of truth and reality which is open to choices of personal involvement and interpretations that contribute to an understanding of life and an establishment of an identity. An awareness of this power leads to empowerment of the creator who experiences it intellectually and emotionally and comes to know what it means "to be". Therein lies the meaning of fiction and the statement: So this is fiction.

Implications

Implications of this study include the following:

1. Because of the small sample of this study and various preliminary descriptive analysis, there seemed to be little significant differences in general pertaining to gender, educational streams, and culture. Further research could be done using a larger sample which would include Grade Ten students in Langauge Arts in the Baffin Region.
2. Further research could employ this study using a Southern sample or other groups in the North who are in Grade Ten English classes for purposes of comparisons and establishing the importance of fiction. For comparison, students in English classes of Grades Eleven and Twelve in the same school could also be used to determine differences or similarities in responses.
3. Further research could be done based on this study by using responses to non-fiction selections as a comparison.
4. Further analysis of student-written stories and teacher and student discussions need to be done in this study to provide a more complete context of how students develop meaning in and of fiction.

5. The results of this study have possible applications to other intercultural areas in schools on Baffin Island or in the Northwest Territories.

6. In respect to types of material, literary selections from English class anthologies served a purpose for fostering meaning through personal interests. However, Northern stories such as the given story or stories read for North/South distinctions served different purposes. To give students a choice and opportunity to create meaning from Northern stories, more Northern fiction written in English to be used by high school students needs to be written by Inuit or Northerners and published.

7. More Northern fiction or other types of Northern literary works should be included in high school Language Arts curriculum used in the North and perhaps in the South for increased understanding by both groups.

8. In terms of teaching strategies, encouragement and opportunities for students to both read and write various types of literature should be continued. However, while attempting to broaden students' interests, students' personal choices and preferences as reasons for why they enjoy literature and develop self-confidence from it should be acknowledged. Students could also benefit further from sharing ideas on stories and poems read and written. Perhaps students could be made aware that the processes involved in creating meaning in these forms of literature could be used for novels. Teachers should continue to use a variety of teaching strategies and printed and visual material although availability of materials is recognized as a problem.

9. Students' responses to fiction are a valuable way for them to develop a critical awareness of the value of fiction and to voice what they think, which is beneficial to the students as well as to educators.

10. The term "intercultural" rather than "cross-cultural" may be more appropriate to describe this study and group because "cross-cultural" suggests polarity of groups based on culture. "Intercultural" as demonstrated in the responses of students in this group suggests more flexibility and dynamism in the nature of the group by which a separate intercultural entity is created. That is, similarities and differences based on individual and collective identities are characteristics of one group which is intercultural and Northern.

11. Academics and teachers perhaps need to re-think the importance of literary terminology and the concepts of story, fiction and non-fiction. Perhaps we also need to re-evaluate the purpose of stories in curriculum. What if, by reading and writing fiction, students are "conscientized" or become critically conscious of a self in the context of human existence which is cultural, social, political, historical, and economical (Freire 1985)? That is, what if students become "literate" through fiction in that by "reading the word they read the world" (Freire & Macedo, 1987) and are so empowered to rewrite or experience their world differently? Do we tell them they are wrong because it's only fiction? Perhaps literary categories could be reduced and "narrative" or "story" as concepts encompassing varied experiences could be used more prevalently.

12. A formalistic approach to teaching or learning about literature may be one way but not the only way as language used to discuss literature or as structuring the

content of literature, stories in particular. It may become a restriction rather than a guideline in that students could miss out on experiencing meaning and they may question their perceived purposes for stories. Formalistic structures and content of written stories may undermine the value of oral stories which traditionally may be told to and influence Inuit students. A formalistic study of literature has the risk of being a reductionist method. Instead, a comparative study of various stories written or told by members of various cultural groups especially within an intercultural setting would be beneficial for a broadened understanding of stories and of members of these groups. For these purposes, Inuit authors and Inuit students could share their ideas and stories with people in the North and South as many non-Inuit have little understanding of Inuit stories, and other Inuit could learn from non-Inuit or from one another. Audio-visual tapes of elders telling stories could also be made available to Northern and Southern schools, although personal visits would be better but not always possible

13. Students develop cognition and cognitive skills through stories. For this reason and because stories are a means for involving students in their own learning, stories could be used more readily in other curricular subjects such as science and social studies.

In closing, a few final implications should be considered. In general, this study could serve as a bridge between educators and students as well as between Northerners and Southerners in developing an understanding of each other. While readers may further develop a better understanding of their own perspectives on literature and see the need for questioning the definitions of story and fiction, it is hoped that readers will realize how important stories are to students as a means for learning. That is, through their responses to literature, students have expressed how critically aware they are of their own learning processes. Because of these findings, this study has important implications for the classroom teacher. I hope that teachers will have learned from this study, as have I as a researcher, that students need to be seriously listened to if reading and writing literature is to be a meaningful experience for them. A further recommendation related to this finding is that teachers be flexible in their strategies and selections of literary material if teaching and the curriculum are to be effective. It is recommended that, in order to make informed decisions, English teachers become critically aware of their perspectives on education and schooling. For high school English teachers in Alberta and the North, this entails familiarity with the provincial government's Department of Education's *Program of Studies*, which delineates educational principles and the corresponding mandatory requirements and resources for each senior high school English course and program offered in its system. To increase their understanding of the purpose of education in a society, Northern English teachers will also have to be aware of the Northern perspectives on education held by the Government of the Northwest Territories' Department of Education, the respective regional boards of education, and the local education councils. All in all, the ramifications of this study for English teachers are that they perceive their roles not only as teachers of English but as educators who are facilitators and collaborators, and that students be perceived as being capable of positively contributing to the process.

Indeed, Eastern Arctic responses to literature, primarily fiction, reveal that we are all part of a story, and the process of discovering this creates meaning. The meaning thus imputed to literature is actually created through a transactional process, and responding to literature is a way of voicing this meaning with critical awareness. To those in this study, reading and writing stories as well as writing responses, were ways of developing self-identification in relation to others and reality. Understanding story as text is also meaningful. In short, Eastern Arctic responses to literature are responses to life which most students express as a worthwhile and often enjoyable challenge.

Fiction, like life, may be difficult to define. Perhaps, however, fiction can be metaphorically considered to be a journey which invites unseen travellers who can gain insight into life if they are willing to believe that their experiences are meaningful. Embarking on such a journey may reveal why there always has been and continues to be a need for telling stories. In this way, Eastern Arctic responses may lead us to realize that stories in a literate society may serve the same purposes as those in an oral society. So through imagination, fiction and life define each other, a process which transcends time and societies. Academics may need to place fiction in a broad and diverse context in order to more fully understand the value of fiction. This is the perspective developed in this study. Fiction, then, is much more than a mere word or label.

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APPENDICES

Appendix A: Writing Component

Instructions for Completion of Writing Component

[Page 1 of this component reads as follows:]

Student Number____________________

A. Writing a Fictional Story

Instructions

Please do the following:

"Write a fictional story that will be read by a Grade Ten student in the North."

The story you write should be from 1 to 5 pages long. You may revise your story if you prefer, as long as the final version is completed before the next portion of this study is done.

B. Responses to Fictional Story Writing

Instructions

Having written a fictional story that will be read by a Grade Ten student in the North, provide written responses to the following questions about your story.

1. If you asked yourself any questions about your story at any stage of your writing, tell me what some of the important questions were.

[Approximately 4.5 inches of clear writing space was provided here]

[Page 2 of the instrument reads as follows:]

2. Give some reasons why you wrote the kind of story you did.

[Approximately 3 inches writing space was provided]

3. Tell me where the idea for what you used in the story came from?

[Approximately 4.5 inches of writing space was provided]

[Page 3 of the instrument reads as follows. The balance of the page was left for the response.]

4. If you were to write a story for Grade Ten students in the "South," what would you write about? That is, would it be different from your "Northern" story? If so, how and why?

"It's Wasn't Worth It"!!

15A10

Okay, it's Thursday and there's an assignment due tomorrow. The sun's out, it's a great day, not the type of weather you'd want to stay in for. Definitely not! What to do?? All your friends are going biking and of coarse you want to go but that darn assignment. What are you going to do??

So, you ask your mom if she can help but her being that type of mom says "No, do it yourself"!! Last, resort "Dad". The one you joke around with, who's always on your side, you know your favorite Dad. As if you have another one but it's good to know his your "Dad".

The plan, tell him how great his been looking and how much weight his lost and how that grey hair is hardly noticable. Yeh, that outa work. Hopefully!! Your a little nervous, I mean he quit school in grade 9 but he has a job so your hoping that he does use his brain when washing widows. Right!!

You don't really want to bug him because his watching his favorite program "Wheel of Fortune" but you do anyway. Maybe, he won't freak out on you!! He does if you ask for money but this is definitely different. Definitely!! As you walk toward him you can hear your heart beating faster, louder, faster and louder. It's like everything is in slow motion, just like in the movies.

You feel confident, that you can do anything and everything. You sit down right beside him and look straight into his eyes, the time has come. Here goes. First off, you say all that bull____ you thought of earlier and he's going for it. He doesn't suspect a thing. Nothing at all!! "This plan's great" you think. Now, the big question is here do you or don't you. Of course you do you want to go out. Okay, you have nothing to lose right?? Except a great day of biking.

Without anymore thinking you ask. All that worrying and he just sits there watching T.V. for about 2 minutes You wonder what the answer will be. In those 2 minutes, you say anything like how this will be the first and last time ever. Also, explain how all your friends are going and that they must have very, very, very understanding parents to let them go and that you'd be the black sheep if you didn't get to go. You, know the guilt trip. It always works when ma does it so it better work now.

He looks toward you with a very serious face. Makes you feel like ____ but you hope and wish that he does say "Yes". That great word in the dictionary. The word we love "yes". It just sounds great!!

Before, you know it he says it and you jump up and he looks at you like you were some kind of freak but you don't care, he said it "yes". You feel great, as you head for the door, you hear him say "but I'll have to take 5 bucks off your allowance".

Without, thinking about it you yourself say "sure, whatever"!! And your out the door, on your bike, heading where no bike has gone before. You come home late and your dad's already in bed and you head for your room felling great.

The next day you wake up late and you have no time to check your assignment but you head for school anyway. You hand it in and you'll get it back at the end of class. You feeling proud, smart and high on how you got your own dad to do your homework. Big mistake!!!

You just got your Assignment and you failed it. You got an F. The worst mark you've ever gotten. You hate your "Dad". Well, your so called "Dad". Everyone thinks your dumb, stupid an idiot.

Your mad at your "Dad" Like, how could he have done that to you. The never of that man!! After school you go home and just as you walk by your "Dad" you say. "Thanks for doing my home work last night. The teacher thinks I'm retarded".

Teacher's Pet

4C13

As the classes ended, my teacher Mr. Gallaway stopped me at the door, "Shannon could I talk to you for a minute please?" As I sat back down I thought for sure I was caught smoking ciggerettes in the girls bathroom earlier. "Shannon, I am going away for 2 months, leaving next week, I know it's a short notice, but, I was wondering, if you could take care of my house, and including Maxwell, my dog?" He asked questioningly. "Well Mr. Gallaway, I am thrilled you, have asked me, but I have plans for the summer." I know it was not nice to turn him down, but I did have plans for the summer. "I'm sorry Shannon, I have forgotten you are also leaving, but I only trust you, and I really do have to go away. Please, Please could you take care of my house?" He pleaded, he begged, and even offered me money, he seemed so desperate, I couldn't refuse. "Am, I'll have to tell my mother, I wouldn't be going to Niagra Fall's with her this summer, it'll break her heart, but sure Mr. Gallaway, I'll be happy to. By the way, where are you going?" I wondered. "My son in Hamilton, he lives there with his mother, you see, his mother, my exwife, is getting married, and I really want to be there, he and his girlfriend are getting married. Oh what am I saying, my son Carl is getting married, not my exwife. So please could you?" "Sure Mr. Gallaway, if I had a son, and he was getting married, I wouldn't want to miss it. Sure, I'll take care of your house and your dog." He looked at me, and smiled. "I knew I could depend on you, you are a very smart girl. Thank you." I walked out of school and David was waiting for me. David is my boyfriend, I think, he's the coolest guy anywhere. "What took you so long Shannon, I have been waiting for 20 minutes?" He asked with those big blue eyes looking straight at me, he was a college student, and I in grade eleven. "Well David, Mr. Gallaway has asked me to house-sit for the summer, would you like to stay with me for the summer, and live like a couple really should?" He kissed me, ever so gently and took my hand, and ran to the car. "David, what are you doing?" We sat in the car and he drove off. LET THE SUMMER BEGIN.

Mr. Gallaway sure had a nice house, it was a nice house, with three bathrooms, one small kitchen and three bedrooms, and a nice dining room. In one room there was all this boy stuff, toy cars, airplanes, a foot ball, and posters hanging on the wall, in another bedroom, there was in it a queen size bed, a desk with a lamp, and mirrors all over it, every corner a mirror, it was either a mirror collection room, or someone who was crazy about themselves. And the last bedroom was Mr. Gallaways room, a small room, with a king size bed, a desk and paper all over it, and a window facing the front lawn. It was a big house, for a guy who lives alone, and the living room, it was nice, the living room was filled with plants, and had two aquariums, so many tropical fish, and for the birds, he had 1 big cage, and one small one, 6 birds in all, and the last Maxwell, he was a nice old one, who sat around all day, doing who knows what, he was always very playful. "Good bye Mr. Gallaway, drive safely, have a good holiday, send me my "hi's" to your son." He drove off slowly, Maxwell looking out the window, barking away. "Well Maxwell, you'll have to stick with me old boy, it won't be so bad, you'll see." The days followed, feed the fish the birds, and at last me. He left me $400.00 in an envelope signed by Mr. Gallaway. That old teacher should retire soon.

The night he left, since I was not use to sleeping alone in a big house, I invited Lidia to stay over, at least a night. She happily accepted, she brought along her boyfriend, Sandy. "Lidia, no parties please, I asked you to stay over, not including all these people that is what I remember saying, Lidia, can you hear me?" I was going insane. "Just a minute Shannon, I'm talking right now." She stammered. "Oh please, I can't take this anymore! Come on Maxwell, let's go for a walk!" It was not one of my nights.

"Lydia wake up it's 12:30, clean this place will you! Lydia, wake up! You and your friends, I want you to either clean this place, or get out! Now!" It was not my mess, I wasn't going to clean the place, it sure was not my mess. But then again I'm responsible, I had to clean it. "Lydia get out now, I mean it!" She got up and yelled.

"Shannon I'll clean it, right after I take a shower, ok Mother!" She talked right back at me, what nerve. As the day followed she had not taken a chance on cleaning, of course I was responsible, so I cleaned it. This summer no one is going to stay here any more except me and the dog!" So day's past, one night I got this call, it said "Hello Shannon, what are you doing tonight, tonight I want to ..." I hung up then, who could that be, it could not be David, I hope. He would not dare.

I was just sitting on the couch watching television when the door was beeing kicked and kicked, the door was locked shut, I yelled out. "Cut that out well you. I'm coming. I reached the door and opened it. there was no one there. "But how?" This place cannot be haunted, of course, I don't believe in ghosts or anything like that, but at that moment I got the chills. "There is something going on out here, and I'm going to do something about it, Maxwell come here, I'm going to tie you outside and your going to guard the house weather you like it or not. He didn't help much, there was a power failer. So I got out some candles and went down to the basement and switched the power box into on. Someone was fooling around with the box. I ran upstairs to let Maxwell in, I was worried. Maybe he would get taken. I opened the door and he was not there. He didn't chew it off, the leash was still there, he had been unbuckled! Who could it be? I picked up the phone, and on the line, there was a person, and he was in the same house as I was. There is two more lines, one was in the first floor, two on the other floor. "Who is there? Answer me Damnit! I'll get you for this. I checked the other phone and no one was in sight. This was giving me the creeps, all the kicking, the phone call, power failer, and Maxwell, it still doesn't give me a clue on who it is. I have to call someone, I looked around shakely, and walked slowly to the phone, listening to see if anyone was there. I called the number where I can reach Mr. Gallaway. "Yes Hello?" "Hellow Mrs. Gallaway this is Shannon, I was going to have to speak to Mr. Gallaway right away please!" I spoke quietly, but yet nervously. "Who is this? Shannon who, who? Talk to Mr. Gallaway? Why Shannon? Mr. Gallaway has not arrived yet, he is suppose to have been here why two days ago. Is he still not there? She said. "Mrs. Gallaway Mr. Gallaway left at least 6 days ago. How long does it take to reach your place from here in Almonte Ont. you in Beauport Que. "Oh God no! No! Sharron get out of there right now! Now! just put your coat on and get out!" I ran to get my coat but could not find it, I ran to the car and run it up and get out of here. I reached the car and could not find my keys. Someone have snatched my keys. I ran back into the house and ran to the kitchen and grabbed a butcher knife, ran to the bathroom, pass a room and I'll be there. I saw a shadow there and entered. No one was there, a shadow and no one there. The radio itself came on, and on the air it said CJML TODAY WE HAVE HEARD A MAN HAS BEEN RUN DOWN AND KILLED, HIS BODY HAS NOT BEEN IDENTIFIED BY THE POLICE, BUT THEY BELIEVE IT TO BE JOSEPH GALLAWAY ..." It then turned it self off. Joseph Gallaway, Why that's Mr. Gallaway. No God, please no! As I looked in the mirror, there behind me in the reflection was Mr. Gallaway. He's dead.

The Big Boy

3B13

Along time ago there was a boy named Sagak. He really knew how to hunt, also knew alot about fox trapping, but he had one problem; he was very fat. Sagak was only eleven but he looked more like a teenager because of his size.

One morning his father, Sauniq was getting ready to go hunting, Sagak kept begging and begging then Sauniq agreed. They finished getting ready, the only thing the father was thinking about if they are going to catch a seal, he also hoped that the seal would be big enough for the whole family.

Sauniq started yelling "Hia! Hia!" soon the dogs were barking away then started runing. They were running smoothly on the flat surface of ice with a blanket of snow on top. Unexpectedly Sagak jumped off and started running towards a seal den then jumped very high and "Plump!"' land right on the baby seal and killed it instantly. He removed himself from the den, took the seal, started giggling to himself about how his father fell off the sled when he got off. Sauniq got mad and felt kind of proud for his son.

When they got home they showed there little catch to the family. Sauniq said "We will have it in the morning for breakfast!". Then they all went to bed. except for one person, Sagak, he was too hungry to go to bed so he went up and started eating all the seal to himself.

Next morning the family woke up and saw that the seal was already eaten up, they also knew who did. Sauniq got real mad and thought to himself that he should kill Sagak for what he did. Instead he made him leave for ever.

The End

The First

4B13

I live in Detroits Wayne County and I had to get home from the mall as fast as possible because it was my mothers and fathers anniversary. So I scanned around looking for some kind of transportation, and there it was a midnight black Lincoln town car left running outside of the circle K candy store. I thought this is my chance for sure, So I dashed across the intersection and manouverd through the cars till I arrived at the black beast. I jumped into it and took off out of the lot, with a grin from ear to ear. But out of the corner of my eye I seen a huge dark figure chasing me in the rearview mirror, it was the former owner. Then I decided to slow down to a stop put it into reverse and then I rammed into and threw him. As I heard him wallowing in pain beneath the vehicle, I then put the car into neutral, hit the gas and then back down to second and the tires squeelled over top of his head and body literally tearing what was left of him to shreds. After I laughed with all the people watching at my art creation I left on the pavement I took off like a bat out of hell laughing madly, leaving him to die if not already dead. I figured they would be looking for the car anyway, I would keep driving it causing total chaos on the streets of Detroit, which was nothing new, to the people of Detroit. I then proceded down the sidewalks mowing down bag ladies, bums, and people walking, like wet grass. Then to end my rien of terror I jumped out and let the car hit the gas station ahead and burst into flames while the people inside were burned alive, It was so special I could hear there flesh crinkling up like dry leaves.

Finally I made it home for the aniversary party and no one found out about the evil I had accomplished.

Yours truly,
Charlie Manson

"Night, Night"

16A10

"In 1967 there was a very strange thing happened in the North, they found a very big circumference where all the ice & snow has melted. These Patches were showing up all over the artic. Sciencetists were amazed about this, there were sciencetists from countries such as Russia, U.S., China, and Germany putting there heads together to try to solve this strange structures. They had set there base in a place called Iqaluit, somewhere in baffin Island. The night was Dec 8, 1967 when the weather changed all of the sudden, the wind picked up, got colder, snow was blowing everwhere; The power sudden gave out. It was completely black, you couldn't see your hand in front of you. All the people were very scaried, didn't know what to do, Then lights flashed at different times and as it got closer it flashed fast and faster until they were blinded. They woke up the next morning noticing that there was no snow around them, it was all gone. It was about 100 meters walk to the nears patch of snow. So the scienctist did all the test that they could, they couldn't find nothing, they finally gave up searching for a logical answer and just asumed it was allians from outer space." Now you go to sleep and have a go night, we have to hunt in the morning, and the father left the igloo.

Appendix B: Questionnaire

Note:
Like the rest of the research instruments given to the students in this study, the original questionnaire was in this size and type of print (Courier, 12 characters per inch), which the students considered to be "small".

Student Number__________

In order to better understand your responses to literature, information provided by filling out this questionnaire will be appreciated. Place check marks beside our choice where ( ) are given. Fill in the blanks to other questions with answers expressed as clearly as possible.

I SPECIFICS

A. Cultural group to which you belong. Inuit ( ) Non-Inuit ( )
B. Gender: Male ( ) Female ( )
C. Name of home town or settlement______________________
D. Language spoken at home______________________________
E. How would you define yourself? Choose one.
Northerner ( ) Inuit ( ) Southerner ( )
F. Age________
G. Length of time you have lived in the North_______________

II READING

A. Do you read in your leisure time? Yes ( ) No ( )

B. By choice, what do you read? Fiction ( ) Non-Fiction ( )
Magazines ( ) Newspapers ( ) Books ( )

C. Why do you read? Information ( ) Entertainment ( )

D. What language do you read in? English ( )
Inuktitut ( ) French ( ) What percentage of the material that you read is in English_______? in Inuktitut_______? in French_______?

E. Does length of selection make a difference as to what you read?
Yes________ No________ Why?______________________________

F. What difference does the size of print make in what you read?
A great deal__________ Slight___________ None___________
Do you prefer big or small print?___________

G. What difference do pictures in a story or book make to you in understanding a story? A great deal______________ Slight______________
None____________

H. How do you define fiction? ______________________________________
____

I. How do you define non-fiction? __________________________________
____

J. Do you have a favorite author? Yes ( ) No ( )
If you have a favorite author or novel, explain why.
____
____

Student Number_____

K. Which of these types of stories do you prefer to read? Rank them in order of importance.
1. Stories by Inuit ( )
2. Stories about the North written by people who spent time in the North. ( )
3. Stories written about the North by non-Northerners. ( )
4. Stories written by Southerners about the "South" or other places. ( )

L. Do you talk to your friends about the stories you read?
Always ( ) Never ( ) Sometimes ( )

M. Does talking about a novel help you understand it better?
Explain how it does or does not.____
____
____

N. Do you own any novels? Yes ( ) No ( )

O. Do you borrow books from the school or public library?
Yes ( ) No ( )

P. Check one. Do you most prefer to read stories aloud? ( )
silently? ( ), or have stories read to you? ( ) Give a reason for your preference ____
____

Q. What do you prefer to read in school? Choose one.
Prose ( ) Poetry ( ) Plays ( )
Explain why. ____
____

R. If you watch TV, do you read novels that are like the programs you watch?
Usually? ( ) Never? ( ) Sometimes? ( )

S. When you read a story, what do you pay particular attention to? Check one.
1) a general idea about life as expressed by the author (theme?) ___
2) where the story takes place (setting) ___
3) when the story takes place (setting) ___
4) type of people in the story (characters) ___
5) how a problem is solved (plot) ___

T. Why do you sometimes like a story? ________________________________
____
____
____

U. Why do you sometimes dislike a story?_____________________________
____
____

Student Number_____

V. a) How would you define "story"? ______________________________

____

b) According to your idea of a story, check the
one main characteristic that you think a story has to include:
Fact ( ) Imagination ( )

W. What types of stories do you like to read? Put a check mark beside your choice(s).

Horror______
Romance______
Teenage Problems______
Fantasy______
Science fiction______
Adventure______
Mystery______
Animal______
Historical______
Myths______
Realistic______
Humorous______

X. Before you choose a story, what sorts of things do you look for that help you decide that you want to read it?

____

____

What makes you keep reading the story until the end?

____

____

What stops you from reading the story until the end?

____

____

Y. We read stories for different reasons. Why do you read stories?

____

____

Z. When we read, different things happen to readers. Check the one experience that mainly happens to you.
1) I get totally involved in the story.______
2) I know I'm reading a story and want to know how the author ends it_____
3) I'm just reading words.______

III. WRITING

A. Do you like to write stories? If so, what do you like to write about? Explain.______

____

____

B. Do you like to write poetry? If so, what do you write about? Explain why.

____

____

____

Student Number_____

C. Do you like to have your stories read by others? Explain why.

D. Do you like to have your poems read by others? Explain why.

E. If you know your story or poem will be read by someone, will you still write what you intended to write? If not, explain what you would change.

F. Do you like to read the stories or poems written by your classmates?
Yes ( ) No ( ) If not, why not? If yes, why?

G. Do you think writing stories or poems helps you understand novels any better?
If yes, how so?

IV. Influences

Please rank the following according to how they may influence your reading and writing. Use number 1 as the most important and number 10 as your least important influence. Be sure to use all of the numbers. Do the reading and writing columns separately.

	Reading	Writing
a) Attitudes/Values	___	___
b) Family member(s)	___	___
c) Journals/diaries	___	___
d) Newspapers	___	___
e) Personal experience	___	___
f) Peers	___	___
g) Radio	___	___
h) Teachers	___	___
i) Travel	___	___
j) T.V.	___	___

If there is an influencing factor not on the list, please mention it here.

Thank you for your co-operation. I appreciate it.

Appendix C: Reading Component

Instructions for Completion of Reading Component Questions

Student Number ______

Reading Selections

Instructions

I want to understand how meaningful the reading of literature is to students. You will be asked to read two literary selections (stories) and to provide written responses to some questions. There are no right or wrong "answers" because I am primarily interested in what you say about what you read. Consider:

> Literature can be meaningful to people for different reasons and in different ways. Some stories or parts of stories, for instance, are meaningful to some people and not to others. Often if a person can relate to a story in some way, then that story becomes meaningful to that person.

Read the instructions for each literary selection and write your responses to the questions given.

A. Story # 1

Instructions

Read the story, "Damn Those Invaders", written by Alootook Ipellie.

Write your responses to it by explaining the following:

What does this story mean to you? Why does it have this meaning for you?

(Approximately 3.75 inches of blank space was provided on the page for student responses.)

Damn Those Invaders by Alootook Ipellie

The abundant flowers were in full bloom on Jeesusi Island and plenty of ripe berries were on its grounds to be picked at will. Hundreds of tiny birds had gathered together to prepare for the long migration to the South. They dotted the sky as they passed overhead, moving toward what seemed to be an endless mass of water. They were on their way to the mainland, and on to the warmth of the southern sun. They were the followers of the great light that produces and protects all life on earth. They would be gone for the duration of the long Arctic winter.

Jeesusi Island was a natural habitat for many species of Arctic animals, and for those who travelled up from the South for the summer months every year. It had not yet been conquered by progressive-minded man, except for Inuksiaq, a teenaged Inuk who was a friend to many of the animals. Inuksiaq's family had a camp on the island where they went to live from the start of every summer until the end of the summer.

Inuksiaq often took long walks on the island alone, and enjoyed the beauty of the surrounding environment. The crisp fresh air filled every available space on the land and the silence pressed against his eardrums. It was interrupted only periodically by the sound of animals and the wind. The behaviour of the great land was still the same as God had planned it. Peace was at hand.

On his free time, Inuksiaq one day went up to the highest point of Jeesusi Island and sat there for a good part of an hour looking over the island and the sea that lay beyond. A flock of ducks and geese passed by every once in a while, bringing with them their young who had gone through so much in the few short months since their birth, learning the art of survival, and the traditions their elders passed on to them.

Inuksiaq was very protective of the environment around him: the great beautiful land which his people rightfully owned, and the delicate animals that he loved with all his heart and who had become his friends. He was old enough to have learned the many habits of the vast Inuit lands and to respect those habits whenever possible.

Inuksiaq's family was a part of a small band of Inuit who had decided to go back to the land and to live in the traditional way which they had abandoned years before. But now they had had enough of the 20th century lifestyle and the materialistic ways the settlers followed as if they were part of their religion. The world of the settlers was destroying the Inuit bit by bit with their new beliefs and moral values. All this was happening even though many of the older Inuit could not understand a word of the settlers' language. Undoubtedly, the colorful material things attracted the Inuit and they could not resist having them.

But Inuksiaq's family and a handful of Inuit had sense enough to look away from this colorful world and turn to the Inuit values which were once again priceless to them. These values were based on living in harmony with nature, producing nothing but peace within their souls. To them the forces of nature were a challenge to their strength and produced a wonderful satisfaction within their hearts. They were rubbing shoulders with the land and its enormous energy. It was a way of life they knew well and enjoyed. Nothing or no one was ever going to take it away from them if they could help it.

Inuksiaq was enjoying the last day of summer. The sun was high in the sky and hardly a cloud could be seen. A warm breeze was coming up from the south making the temperature perfect for discarding the parka.

Inuksiaq was resting his back on a rock when Tuktuaapik quietly moved up behind him. Inuksiaq was startled by the noise. He quickly got up and turned to see what it was, then smiled when he found out.

Tuktuaapik was a bull caribou whom Inuksiaq had received as one of his best animal friends. The two greeted one another and laughed. Tuktuaapik bent his legs to rest on the ground, his enormous antlers spread across above his head. He appeared tired and started to say:

"What a day it has been. When I got up this morning a beautiful sunrise greeted my eyes. The air was cool and the water out there was something to behold. It was like a giant mirror lying on the ground. I certainly was looking forward to the day because we haven't had nicer weather all this week. I was one happy fellow when our heard started out for our usual feeding grounds. But when we arrived, the day started going down hill ... even with the wonderful weather we're having."

"What happened?" asked Inuksiaq.

"Well, I'll tell ya," Tuktuaapik continued. "We ran into two geologists roaming on our favourite feeding place, and so most of the members of our herd haven't had a decent meal to eat all day. The young have been crying their heads off with hunger placed within their stomachs. I'm afraid we will have to keep away from those mineral-hungry geo's for some time to come. They have put a camp right in the middle of our kitchen. We just don't have any room with them there. What can you do to help us out, Inuksiaq?"

Inuksiaq hesitated for moment and then said sympathetically:

"All I can say is that we Inuit are just as much concerned about them geologists and the oil people as you are. When we first started noticing the advancing raid on our land by these complex-minded people, we immediately sent our protests to the government of Canada, since it was government people who had agreed to give out the permits to the mineral and gas companies without us knowing it. The power-minded elected representatives of our country are a sneaky lot who seem to hold no sympathy for the rights of the inhabitants of the North. I wish I didn't have to say that about them, but the facts are there before us to see.

"These invaders have succeeded in exploiting almost every corner of the world using their sensitive magnifiers and their computer-operated machinery.

"Our precious land is the last match in their box and they are attempting to ignite it as quickly as they can. When the last speck of fire has lost its heat, the invaders will leave and ask us to pick up the ashes. The whole situation is damn frustrating. Our wonderful homeland is becoming a battleground and we aim to fight to the last."

Tuktuaapik then said, "You know what is so heartbreaking about today? It is the first time in the history of our caribou herd on Jeesusi Island that our land has been trespassed. This day, I'm afraid, is the beginning of our end. It's a sad day for me, and even more so for the young ones. Our group is an honest herd because we have never before infringed on the rights of others, and we will keep it that way as long as we live.

"But when our whole life and everything we own is threatened, it strikes in the middle of your heart. Our very freedom is put on the edge of a cliff, hanging only from a piece of rock three inches thick. It's a scary feeling. And yet there seems nothing we can do to save ourselves from this real threat of extinction if those geologists keep bothering us the way they are doing today. My feeling of pride for the caribou herd on this island is deeply rooted in me and I must fight for them with the hope that we will eventually survive. Do you understand what I am saying, Inuksiaq?"

"I couldn't understand you better," Inuksiaq replied. "The situation your herd is in is a reflection of our own. I understand you perfectly. Those geologists who have just settled on your land are there looking for riches, and for other reasons too complicated for you to fully understand. This earth is running out of energy-producing resources, and all these mining and oil companies are scrambling to find it on our land. Some of them have already found large amounts of mineral deposits and natural gas finds have been made in our waters. These finds have triggered a tremendous excitement in the hearts of the invaders and they are about to trample us to death, in spite of our objections."

Tuktuaapik was silent for a whole minute while he looked over the island that was his whole life. He looked at his herd resting beside a lake about five miles to the west. There were more than a thousand of them and he wondered how soon they would start to reduce in their number. The young ones were hungry for the first time in their lives. He wondered too about the other animals that inhabited the island, and about those who visited it every spring and summer. What will happen to them if this island is not preserved? Will they all die too, along with us? Or will they somehow survive the destruction that lies in wait for us?

What about Inuksiaq and his people? They are humans like the invaders, but their rights too are being ignored. They are as vulnerable as we are, and have suffered so much already. Their culture is being buried as the energy-hungry companies dig hurriedly across this vast land. Time is running out for them too. Something has got to be started now to stop the impending disaster that lurks before us all.

Tuktuaapik stood up and turned to Inuksiaq. "I have to go and join the herd down there," he said. "I am needed to help them find what food there is left on the land. I am sure we will meet again soon. Give my regards to your family. I am sure they know the kind of danger they are in. It's becoming a scary world to live in. But remember, we are still here to fight on. There is still a lot of room for optimism, and for our pride too. We will survive through the suffering we are about to experience. Just you wait and see."

Inuksiaq watched Tuktuaapik descending in the direction of his herd until he could hardly see him anymore. He watched him join the herd beside the lake, and he could see that Tuktuaapik was telling them something. Then he watched him lead the herd to where he hoped he would find some food to eat. The young ones were hungry.

"Damn those invaders!" he yelled. "Damn them foolish folks if they don't heed our call for help! Damn it, don't they see that we want to live too!?"

Inuksaiq's voice echoed five times before it faded.

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Appendix D: Instructions for Reading Component

Student Number_____

B. Selected Narrative Fiction (Story #2)

Instructions

From the English anthologies in class, choose and read a story (narrative fiction) that you would consider meaningful or particularly interesting. If you use other literary sources to find your meaningful story, explain in your written response below why you didn't use the stories from your English anthologies. Write your responses to the following questions.

Title of Anthology/Other Source ____________________
Name of Story ____________________________________
Name of Story's Author ___________________________

1. How and why did you choose this story? What meaning does this story have for you?

[Approximately 4.75 inches of clear writing space was left on page 1 and another 4 inches left on the top of page 2.]

[Midway down page 2, the second question reads as follows.]

2. Would you consider your selected story to be a "Northern" story or a "Southern" story? Explain why you think it would be that kind of a story.

[Approximately 4.5 inches of clear writing space was left on page 2 for response to this question.]

[The following question appears on the top of the third and last page of the instrument, allowing a full page for response.]

3. Which story (the given story or your selected narrative fiction) would you consider to be more meaningful to you? Explain why it is more meaningful.

Appendix E: Instructions for Group Discussion
By Students and Teachers

Instructions

In groups of 3, please discuss the following questions. Tape your discussion by allowing the tape to run continuously. That is, do not stop the tape until your group has dealt with all of the questions. Each group member should be allowed to express his/her ideas. A group member should read aloud each question before the group discusses it.

1. What do you think the purpose of stories is?
   Why are they told? read?
   (Students - Were you told stories by parents or someone else in your family when you were younger?)

2. What do you think people learn from fiction?

3. If you have trouble understanding (teaching) a story in class, what methods help students understand it better? e.g., (a) teacher's explanations; (b) class discussion; (c) group discussion; (d) pictures, films, tapes; (e) acting out a scene; (f) re-reading; (g) reading aloud; (h) keeping a reading journal.

4. Do you think Inuit myths or stories written by Inuit should be part of the high school Alberta curriculum? What version of myths and/or types of Inuit stories should be included? (Remember that the Alberta curriculum is used by students in both the "North" and "South".)

5. Please evaluate and compare the versions of the Sedna myth written by Jon Stott and Franz Boas in terms of the following:
   a) How meaningful they are to you.
   b) Whether a myth, a traditional oral story, loses meaning when put into print.
   c) Whether translated or rewritten versions of Inuit myths by non-Inuit are suitable representations of Inuit literature? Inuit culture?
   d) Whether oral stories told by Inuit or non-fiction stories such as memoirs or autobiographies written by Inuit affect how students find meaning in other literature such as fiction.

6. If you were to write the future high school Language Arts curriculum for the Eastern Arctic, what materials would you include in the course for Grade Ten? For instance, what kind and how much Northern-written material would you include? Would all of the material be in Inuktitut? What would you do with English-written literature—include it, exclude it, or translate it into Inuktitut?

Appendix F: Two Versions of *Sedna* Story

Sedna

"You must remember, children," the wise old man said to the boys and girls sitting around him, "to honor the laws of Sedna.She is the mother of the sea creatures and it is she who allows them to give themselves to our hunters. When we offend her by breaking her laws, she keeps the sea creatures in her home beneath the sea. Then our people starve and many of them die."

"But why would she do this to the people?" asked one of the children.

"It is because she knows that the lives of all beings are valuable and should be respected. And when people do not treat her children well, she is very angry, for she remembers that her own people were cruel to her when she was a person like you and I."

"Please tell us about her," another child asked. This little girl knew the story well and so did the other children. But she wanted to hear it again so that she could feel the power of Sedna and not forget the laws by which the people lived.

"When she lived as you and I do, Sedna was very beautiful," began the old man. "But she was also very proud. The other girls of her village had all married. They had husbands to catch the animals whose bodies gave people food, clothing, and oil for the lamps, and they worked in their igloos sewing and taking care of their children. But Sedna still lived with her father. She refused to marry any of the men who came to her; she had no one to sew for and no children. And she didn't care.

"One day, as she walked at the edge of the great sea, she saw a kayak in the distance, a tiny speck on the cold, shimmering waters. As it came closer, she could not recognize the man who paddled. But he was handsome, finer than any many she had ever seen before. Her heart stirred. This would be the husband she had hoped for.

"'Come with me,' he said to her. 'I will give you wonderful furs to make parkas with. My home is a fine one, the best in my village. I am a great hunter. We will have the best meat to eat, and our lamps will always burn brightly. We will have beautiful children.'

"Sedna did not speak, but stepped quietly into his kayak. Surely this man is better than the men of my village, she thought to herself. I will always be happy. And so they travelled across the sea to the distant island where his village was.

"At first Sedna was happy. In fact, she had never been so happy in her life. Her husband was a good provider; and he loved her well.

"But one day, Sedna made a frightening discovery. She had been tricked. Her husband was not a man. He was a petrel, a sea bird; and he had great spirit powers. He had made himself look like a man so that she would live with him. He lived on a rocky island. His home was on a windswept ledge. It only looked like a warm, cosy home.

"Sedna did not know what to do. It was nearly winter;the winds were churning the sea into a dangerous chop; soon the ice would form and the blizzards would come. She was trapped.

"All that winter Sedna lived with her bird husband. She felt frightened and lonely and she knew that she was being punished for her pride. If only she were at home and safe, she would be happy to live with one of the men in her village. Even if he were not handsome, he would be good and kind.

"When the spring arrived, Sedna thought constantly of her village, and in her soul she prayed that her father would come to rescue her.

"So strong were the prayers in her soul that her father heard them. So he travelled over the sea in his umiak to find his daughter. Then he arrived at the windswept, rocky island, the petrel was not home. Quickly he took Sedna to the boat and they began the long journey home.

"When the petrel returned from his hunting, he discovered that his wife was gone. He knew in his heart that she was leaving him to return to her village. He flew high above the sea searching for the boat. The anger grew and grew within him and he was filled with a terrible rage.

"Finally, he saw the umiak with his wife and her father. His body grew and grew until he was of gigantic size. He swooped down, beating his tremendous wings furiously, turning the ocean waters into mountainous waves.

"Sedna's father looked up. The bird seemed to fill the sky, and anger shone from his eyes. The man felt panic seize him and he thought only about saving himself. He grabbed his daughter and, made strong by his fear, he shoved her into the churning, icy water.

"Sedna struggled, but his strength was too great, and she felt the chill of the sea as she fell beneath the waves. The water made her furs heavy and she felt herself being pulled toward the bottom of the sea. She struggled and came to the surface. Her father had grabbed a paddle and was trying to escape. Her hands were numb, but she reached up and clutched at the edge of the boat.

"When he felt her weight pulling against the boat, her father turned. His terror had transformed him into a madman. If he did not get away, the petrel would capsize the boat and he would drown. He lifted his paddle over his head and swung it down on his daughter's hands.

"So strong was the blow that it chopped her fingers off at the first knuckles and the dropped into the churning, grey water and sank from sight. Desperately, Sedna kept clinging to the boat and her father again struck down with his paddle. Now her fingers were completely severed from her hands and sank into the sea. She began to feel herself slipping, but she hooked her thumbs over the edge of the boat. With a final chop, her father took these off.

"Sedna could no longer grip the boat and she slowly sank into the sea. The pain in her hands was great; the pain in her heart was greater.

"In a few moments, the waters grew dark; but soon, a strange green light seemed to shine everywhere, and before her eyes she saw a wonderful thing.

"The parts of her fingers and hands which were floating down around her began to grow and change in shape. The smaller pieces became seals, the large ones, sea lions, and the thumbs, whales. And as she kept sinking, the new animals swam about, rubbing gently against her.

"Her feet touched the floor of the sea and she walked about. The animals stayed with her, as tame as sled dogs around an igloo and much friendlier. She discovered that she could breathe and she moved around, the seals, walruses, and whales following her.

"Suddenly Sedna understood. These animals were her children; they had been created from her body. At last she had a family, even if it was very different from the one she had hoped for when she was a girl.

"Sedna was a mother, and like all mothers she had to protect her children. As she looked at them, she knew that the people would want to hunt them. Their meat would give food; their fat, oil for the lamps; and their skins,fur for clothing and coverings for boats. Their bones could be made into harpoon heads.

"Sedna had lived on the land and she knew that the people would need her children to survive. She would give her children as gifts to them. But she also knew that people could be cruel and that sometimes they did not respect life. She remembered what her father had done to her.

"'My children have souls just as all living creatures do. The people must respect the souls of my children. If they do not show respect, I will not give them the gift of my children's bodies. I will let them starve.'

The old man looked at the children sitting around him. They sat very quietly. He knew that they were thinking about Sedna and about how they must obey their laws. If they did not respect the souls of her children, there would be great hardship for everyone. Many of the people would die.

The old man did not speak for a long time. He remembered the time he had first learned about Sedna. He had been frightened because he had learned how dangerous it was to anger Sedna.

Finally he broke the silence. "Children," he said, "if you are good to Sedna's children, you will not have to fear. But if you are not good to them, she will know. In her home at the bottom of the sea, she knows all that happens to her creatures. She is very powerful. She can bring life or death to us. It all depends on how we think and what we do.

"Sedna," a retold version by Jon C. Stott

Jon Stott is a noted and respected English professor at the University of Alberta whose expertise is in children and adolescent literature. Although Dr. Stott has not ever lived in the North, he does have an interest in the Inuit and their culture and myths. Because he respects and empathizes with the Inuit, his retelling of the Sedna myth is an attempt "to retain the flavor of the originals" (Moss & Stott, 1986, p. 270).

Reprinted from *The Family of Stories*, by Anita Moss and Jon C. Stott (Toronto: Holt, Rinehart and Winston of Canada, Ltd., 1986, pp. 270-272). Permission to reprint this version of the Sedna myth was kindly granted by the author.

Sedna and the Fulmar

Once upon a time there lived on a solitary shore an Inung with his daughter Sedna. His wife had been dead for some time and the two led a quiet life. Sedna grew up to be a handsome girl and the youths came from all around to sue for her hand, but none of them could touch her proud heart. Finally, at the breaking up of the ice in the spring a fulmar flew up over the ice and wooed Sedna with enticing song. "Come to me," it said, "come into the land of the birds, where there is never hunger, where my tent is made of the most beautiful skins. You shall rest on soft bearskins. My fellows, the fulmars, shall bring you all your heart may desire; their feathers shall clothe you; your lamp shall always be filled with oil, your pot with meat." Sedna could not long resist such wooing and they went together over the vast sea. When at last they reached the country of the fulmar, after a long and hard journey, Sedna discovered that her spouse had shamefully deceived her. Her new home was not built of beautiful pelts, but was covered with wretched fish skins, full of holes, that gave free entrance to wind and snow. Instead of soft reindeer skins her bed was made of hard walrus hides and she had to live on miserable fish, which the birds brought her. Too soon she discovered that she had thrown away her opportunities when in her foolish pride she had rejected the Inuit youth. In her woe she sang: "Aja. Oh father, if you knew how wretched I am you would come to me and we would hurry away in your boat over the waters. The birds look unkindly upon me the stranger; cold winds roar about my bed; they give me but miserable food. O come and take me back home. Aja."

When a year had passed and the sea was again stirred by warmer winds, the father left his country to visit Sedna. His daughter greeted him joyfully and besought him to take her back home. The father hearing of the outrages wrought upon his daughter determined upon revenge. He killed the fulmar, took Sedna into his boat, and they quickly left the country which had brought so much sorrow to Sedna. When the other fulmars came home and found their companion dead and his wife gone, they all flew away in search of the fugitives. They were very sad over the death of their poor murdered comrade and continue to mourn and cry until this day.

Having flown a short distance they discerned the boat and stirred up a heavy storm. The sea rose in immense waves that threatened the pair with destruction. In this mortal peril the father determined to offer Sedna to the birds and flung her overboard. She clung to the edge of the boat with a death grip. The cruel father then took a knife and cut off the first joints of her fingers. Falling into the sea they were transformed into whales, the nails turning into whalebone. Sedna holding on to the boat more tightly, the second finger joints fell under the sharp knife and swam away as seals (*Pagomys foetidus*); when the father cut off the stumps of the fingers they became ground seals (*Phoca barbata*). Meantime the storm subsided, for the fulmars thought Sedna was drowned. The father then allowed her to come into the boat again. But from that time she cherished a deadly hatred against him and swore bitter revenge. After they got ashore, she called her dogs and let them gnaw off the feet and hands of her father while he was asleep. Upon this he cursed himself, his daughter, and the dogs which had maimed him; whereupon the earth opened and swallowed the hut, the father, the daughter, and the dogs. They have since lived in the land of Adlivun, of which Sedna is the mistress.

Franz Boas
The Central Eskimo (1888)

Franz Boas
This version of the Sedna myth was recorded by Franz Boas, a German anthropologist who lived with the Inuit around the Cumberland Sound area of Baffin Island from 1883-1884. By detailing various aspects of the Inuit culture of the time, Boas attempted to preserve the traditional culture for the future.

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